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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

The Benefit an Insurance of Fraternity—The Theatre a Shore Where Summer Gales and Winter Storms Obliterate the Succeeding Footprints—Actors the Most Generous People on Earth—Benefits Recognize Endeavor and the Public Recognize Results—D-ing The Love Chase—Janaushek's Exhumation of Meg Merrilies.

The actors have now turned their attention to a testimonial benefit for one of their own veterans. There is not only some sense but a good deal of honor in that.

The benefit is among actors a sort of insurance of fraternity, and when they voluntarily honor each other with assistance there is not a word to be said.

It is only when the benefit is seized upon by decayed newspaper hacks and dramatic drummers, whose visible means of support are gone, that the actor kicks, complains and complies, and the public smile in contempt.

Will some one tell me why a once champion paragraphist should claim the unpaid services of actors and get up a public benefit? In every case it is a brazen admission that he has failed in his own profession and looks to another for assistance.

His claim undoubtedly is that he has been helping actors all his life, and now they ought to help him.

But has he? Do paragraphers help actors, or do they help people who are not actors?

Which of the two most need the paragrapher and are most willing to pay him, not indeed with benefits, but with cash down?

When the players come round an old actor like William Davidge, their hands extended, with all their talents in them, and ask permission to make one holiday for him in his old age, green with generous respect and golden with the harvest of success, I think it is a jolly good sight.

I wish there were more benefits of that kind. Presupposing that an actor has worked conscientiously for many years, he is better entitled to the recognition of his fellow-workers than of anything else, for they know better than anybody else what a delible record, written in the sand, is their work—at the best.

The theatre is indeed a shore where Summer gales and Winter storms obliterate the succeeding footprints.

You may, indeed, linger a moment, and say here in the blaze of the sun stood the great Kean or the scholarly Macready, and wooed the muses or dehed the storms. But what is left of his work? You will not find a fragment by digging into the sand.

Some few words were carried by the vagrant winds and found stray lodgment in literature. That is all.

Actors are the most generous people on earth. That is one conspicuous reason among many why they as a rule die poor. To be an actor at all one must have a heart.

(I'll except the virgins, who have faces instead, and the latter-day masculine pigs, who think intellect without emotion is the divine thing.)

And to have a heart is to be at the mercy of every sharper and every pauper. Sympathy that with an actor who lives on it, gets to be chronic, is worse than a thief in the night.

But it has its heroic side.

Think a moment. Pizarro, let us say, is come to grief by easy stages. Lives in a cheap boarding-house and buttons his coat over his shirt-front. The present weighs harshly on him. If he had written books instead of acting, his room would be full of them. If he had sold whiskey he would be an alderman.

He had worked hard through the storms of forty years; he remembers, with an awful loneliness, how he studied, how he racked his brain, how he went hungry to win a point, and won it, and now it is forgotten. He looks at his wife and wonders what she will do if he dies suddenly, and while a great necessity prods him on to throw himself in a servile way at some commercial manager's feet, a dire consciousness that the spring of action, the elasticity of youth, is gone, is constantly with him.

There is a settled expression about Pizarro's mouth which, being interpreted, means that this is a d—d ungrateful world, and there is nothing for a veteran to do but become a cynic and eat free lunches whenever they turn up.

But one day some brother actor proposed a benefit for Pizarro. Every mother's son of them who had jibed him and made jests at his coat instantly said: "Put me down. I'll give the old boy a hoist if it takes a leg."

This isn't elegant English; it's good fellowship.

All the elegant English was reserved for the posters. The rest was hard work sweetened by kindness.

There is no other guild where it could have happened. John Mildmay walked up to that boarding-house one night and counted out five thousand dollars to Pizarro, and the settled expression about the veteran's mouth changed its curves and his eyes needed wiping.

Benefits recognize endeavor. The public only recognize results.

Therefore there ought to be more honorable benefits, for we need the recognition of en-

When, therefore, I read the account of it written by the best critic in town, I was grieved to observe that the endeavor had never once occurred to him. He was fatally tied to the items of result. He breathed "Damn" with a big D in every sentence. He D'd Sheridan Knowles, generally, and The Love Chase particularly. He D'd the performance and the performers seriatim. He D'd the costumes; he D'd Dauvray, wigs, skirts and stockings. He D'd Sothorn, who made a hit; he D'd Wheatleigh, who didn't. He D'd the charming dance. He double D'd the occasion, the century, the prevailing taste, the human race, the call boy and the orchestra.

When one considers how few managers try to do things well, it seems to me that the few ought to get some recognition of their purpose and effort from those who are best able to see it.

soften and sanctify the wreckage of the past.

It's better to do an old thing with patience and belief in it, than a new thing obdurately and querulously. My friends Riddle and Fawcett have made a terrible mistake in inviting public judgment and then turning on it. Both of them are clever men. I unhesitatingly pronounce Mr. George Riddle the best reader I have ever heard. Personally I know him to be a man of the most delicate sensibility, with a large learning and a true poetic sympathy. But it by no means follows that he can or should please the critics or the public in Mr. Fawcett's play, The Earl. And I suppose the play was given to the public with the intention of pleasing them.

To shake the dust of Boston from his feet was the most ill-advised thing I ever knew Riddle to do; to turn and slap collective Boston in the face because The Earl did not please

"D—n your impudence; do you mean to tell me you've dragged me to this door to sell me a book, you infernal, impudent idiot?"

"Pardon me," says Fawcett; "I am not an idiot; I'm trying to do you a service. Just listen to me."

"I'll throw you off the steps if you don't go away," says the man. "You piebald, pettifogging tramp."

Then he slams the door in Fawcett's face and Fawcett gets mad and abuses the man and the house and the neighborhood and, throwing his books in some away, resolves to go into some other business.

Now, suppose, instead of Fawcett it is the late Elliott Barnes (author of Only a Farmer's Daughter) or Dion Boucicault, who goes up the steps. He gets kicked down. He arrives smiling on the sidewalk, but he goes undaunted up the steps of the next house. If he is fired out of that, too, he walks up the third flight—and sells his book.

That is success. Anything else is mere sensibility and it has no business in book-peddling or play writing.

The late Elliott Barnes was an illustrious example worthy of Mr. Fawcett's study. He was incapable of writing good English. I heard his Farmer's Daughter read before it was produced. I unhesitatingly pronounced it the most inartistic, unoriginal smear of irrational balderdash I had ever listened to.

Elliott Barnes imperturbably looked me in the eyes with conscious superiority.

"I have written this play," said he, "to make money. It will do it."

It did. Elliott Barnes was kicked, knocked down, jumped on, scalped, torn limb from limb; but he came up smiling with Only a Farmer's Daughter in his hand.

Macerated as he was by good taste and good judgment, he went calmly on his way amid the shower of critical bricks and made over ten thousand dollars with Only a Farmer's Daughter.

Let us get up the golden legend in floss silk and send it to Fawcett—"Go thou and do likewise."

Mr. Daly and Mr. Boucicault have written worse plays, I dare say, than The Earl. Boucicault's enduring success is punctuated by lightning failures. Mr. Daly was at one time like a rat in a corner.

The public that then flung contumely at him now throw immortelles, and he can't write as well as he did then. But he stayed. His success began about the time he stopped squealing.

Aside from all this, there is a notable inclination on the part of Boston to be priggish with New York. It has on innumerable occasions befuddled New York failures and damned New York successes. This is the effort of provincialism to be superior to the Metropolis—that's all.

New York has outgrown the thing called local pride. Outside of the Seventh Regiment and the Bartholdi statue—and you will remember it let the whole country put up the pedestal with pennies—it doesn't care to swell much, except with a population of all nations.

NYM CRINKLE.

P. S.—Steele Mackaye appeared on the streets last week with a new silk hat. This is ominous. He broke out in a silk hat, I remember, just before Hazel Kirke was produced. So he did just before Rose Michel was done. There is a rumble at Buffalo. Have you heard anything?

The moment the hat appeared Andrew Dam cried out, "It's a sign of peace and good will." But all the rest of us said it meant "Anarchy." N. C.

A Diplomatic Letter.

The following communication has been received by A. M. Palmer, J. A. Brown and others that have sent copies of the Chicago petition to the Inter-State Commerce Commission:

DEAR SIR:—The petition of yourself and others in regard to theatrical rates of transportation is before the Commission, but we can only say in respect to it that we have no jurisdiction to fix such rates, and could only express opinions in respect to them in case formal complaint should be made of violation of law.

Any opinion on abstract questions of construction would be binding upon no one, and as it is generally possible that peculiar facts might be involved it is obviously proper that expressions of opinion should be reserved until there is an actual controversy. This is what we have been obliged to say in a great variety of cases. Very respectfully yours,

T. M. COOLEY, Chairman.

This is virtually no opinion at all. Managers may rest assured that a measure objectionable to the greater body of American citizens cannot long continue to exist. It is certain to be modified very extensively or repealed altogether. The chief regret at present is that Congress does not meet again until late in the Autumn, and no action can be taken until then. The Commission will have its hands full.



FLORENCE BINDLEY.

deavor—something that an actor very seldom gets from the press or the people.

I saw a fine example of this in Miss Dauvray's revival of The Love Chase. If ever there was an honest, painstaking effort made to present an old comedy well, she made it. Everything was built and bought for it, and new people of established reputation engaged for it.

Of course nobody can make a Goldsmith out of a Sheridan Knowles. The best that can be done is to do the best with Knowles, if The Love Chase must be done at all, and fate seems to have somewhat whimsically decreed that The Love Chase must stay.

I don't suppose anybody can make Charles Wheatleigh play comedy at this time of day. Shortcoming first: Sheridan Knowles. Shortcoming second: Charles Wheatleigh.

General summary—slow. But for all that most admirably done.

I remain of the opinion that Miss Dauvray has done a great deal of excellent work during her season at the Lyceum, and it remains to be seen if the same genteel patronage will cling to the house when she is gone.

Whatever gain is to be found in her season's work is on the side of scrupulous endeavor. She has spent a great deal of money, labored most industriously with a worthy purpose, made some mistakes of judgment and won the attention of an intelligent class of theatre-goers.

Is there any place in newspaper record for these things?

And speaking of the revival of old plays, one must pause for a moment in wonder at Janaushek's exhumation of Guy Mannering in the face of public taste. It never was a popular play. But she courageously holds it up, for she thinks it is a worthy play.

Notable is it how a worthy purpose will

them is inexcusable in men who came to Boston as supplicants, and every playwright is in a sense a supplicant for popular favor.

I suppose it is with playwrights very much as it is with book-peddlers. There is a certain order of man who is endowed with the insensibility to stay.

Let me suppose a Fawcett or a Riddle setting out to solicit subscriptions to Mark Twain's "Innocents Abroad." Mr. Fawcett goes gaily up the stone steps of the first house that looks well to do and rings the bell. The average man comes to the door.

"Knowing the needs of your family, and the keen sense of American humor," begins Mr. Fawcett, "I have placed you under obligations by bringing to your notice the first numbers of Mark Twain's—"

Here he is interrupted by the average man, who gets purple in the face and remarks between his teeth:

STAR THEATRE—FIN MACCOOL.

Miss Bancroft was little better placed the role of Cuba, an octoon girl and half-sister of Isabel. Cuba is a sort of *Fanny Hill* creation, with a bad temper and pink around her finger-nails. She hounds Isabel, because she thinks that young woman loves the object of her own adoration, phlegmatic Chauncey, and she is jealous

The Golden Giant is a distinct hit. It might be kept on at the Fifth Avenue for some weeks, but other arrangements prevent. The other arrangements are for Mrs. Langtry's appearance next Monday night in Tom Taylor and Lady Clancarty.—The drollery of Dockstar and his minstrels' sweet singing are the potent factors that draw large audiences to their establishment, and keep them laughing and

The movement which paints Juliet's awakening in the tomb, with the despair and death of the lovers, is perhaps the weakest of the whole. It substitutes mere contrapuntal grammar for real music, and strongly recalls the pretentious inanity of some of the movements in Liszt's symphonies—the Dante *imprimis*. It appears but faintly to the feeling for melody or harmony, and not much more to the dramatic impressibility. In the long scene, if it may be called, in which Friar Lawrence recalls the warring factions to repentance

"I have just ended my season of twenty-two weeks on the road," said Louis Aldrich, a *Mirror* reporter. "The first sixteen weeks

THE LOVE CHASE.
THE LOVE CHASE.

The Giddy Gusher.



The Fall article of New York woman promises to be a darling. There are a score of new shops where we can all go and be done over. I remember hearing an old lady sing a ditty beginning:

Miss Dolly Polly Adeline
Amelia Agnes Snow
Was some of nature's juries-work;
Unkissed stuff I throw.

That's the sort of song you will be warbling this Winter, for "Nature's journeywork" is going to be superseded by a high-class machine made article.

I have a little tract before me with the title, "What Colored Hair Would You Like?" Then it goes on to tell you that the stuff this Company has invented produces all shades of brown, auburn, and a fine raven black. It is a sort of paint, for it covers over the gray hairs and will last a year. Then, like the old barn, you'll need a new coat of paint on your roof. If the hair is dead this galvanizing fluid gives all the signs of life. It is, of course, perfectly harmless. No one ever heard of anything in the way of a cosmetic that wasn't positively beneficial to health.

So, having selected the color of your hair and kalsomined your ceiling, you proceed to the emporium that sends me an intellectual feast of advertisement. There are as many as six rouges—a delicate tint for the daylight, for parlor and street use. There is the rouge tablet, which is specially adapted for shopping, as it is in sheets that can be torn off and carried in the pocket. I suppose the ravages of shopping on the damask cheek are considerable, as it requires any amount of cheek to shop successfully. Here's the handy little leaf with its requisite shade of tired blush to apply at intervals. Then there's the Aurora liquid—a fine high color. This is for occasions where some degree of excitement is expected and quite a flush is looked for. It won't be looked for in vain if only you possess the Aurora fluid. (It produces a beautiful flush, good for poker parties.)

Then this pious little pamphlet gets at your eyes. They have in the emporium marvellous prescriptions to shade up and enlarge the eyes—to give them "the effect which poets love to speak of." Most all poets go on about glorious orbs that get dimly violet in tranquil moments and blaze in burning black when stirred up. Here's a noble opportunity for the white-eyed Kaffirs of humanity.

After the eyes there come a lot of preparations for the teeth, and the "cartilage trainer," which will take down lumps in noses.

"Your nose," says my informing little book, "is susceptible of great changes, and once the change desired is effected it becomes permanent."

One of the greatest comforts of life is the ability to turn up one's nose when one wants to, and though my nose is an infringement of the patent by which they get up the back of the dromedary, I will stick to my expressive and flexible proboscis.

However, there's Davidge and Sheridan and Rose Wood's husband; they might like to temper up their beaks. John Drew and Jack Studley could use the "cartilage persuader" from the inside perhaps, and take in a nasal reef if they desired. So I mention the "trainer" and hope it may do 'em good.

Of course, the above party will not seek the aid of "Arsenal Mammalian Lard"; but, oh! what won't that phenomenal grease do. It will develop a female rail. It will take good clean-picked bones and round 'em up with soft, white, beautiful flesh. "It produces charming dimples." The use of it for one month will eternally emancipate you from the unnatural whalebone tumors and wire swellings that have done duty for years, representing noble traits of character, expansive attributes of amiability, and all the lovely sentiments that dwell in woman's gentle bosom (by popular belief), and which have been under padding perhaps half your life. "You will see yourself palpably puffing out," says the book. This beats old Deacon Sawmill's plan for fattening horses to sell. He used to cut a little hole in the poor old nag's skin, insert a pipe-stem, blow 'em up, and then putty up the hole. Like Pickwick's fat boy, "you could see 'im wisely swellin' under your wery eyes."

Here follows a procession of "pimple removers," "mole mashers," "flesh-worm fighters" and "hair exterminators," any of which will do you good, and a combination of 'em makes a new woman of you. The true

inwardness of the little book, however, is a page further, when you startled eyes find that the Imperial Balm is a remedy for crowsfeet. It says: "Many ladies find their faces wrinkled beneath the eyes in the morning. The Balm holds the face intact, and prevents wrinkles. The Balm is also worn in connection with the scowl-preventer."

Good Lord! it's some sort of harness. I had been considering it as a sort of Peter Cooper glue.

The Henry VIII. forehead-scowl preventer and remover is a great feature of this establishment. "After wearing this article a short time you could not scowl if you wished," says the truthful pamphlet. Holy Moses! But a woman made up for bed after the directions in this book would look more like the sarcophagated mummy of Mrs. Ramesses II. than a Christian lady of this century.

You have got to let me make pictures and illustrate these articles, for just here language is cheap; only a diagram alone can let you in on the coming woman and the way she got there.

I can imagine Ichabod getting in with a load from the club and seeing Maria with a nose-persuader riding her horn, with a scowl-preventer sitting on her forehead, with the Balm smeared over her cuticle to prevent crowsfeet. There's only one construction to put on the situation: He's got 'em. The dread vision is a phantasmagoria thrown by his heated and diseased imagination on the pillow of his marital couch. Many men have sworn off since the emporium got in its fine work on Maria.

Now, then, as the preliminaries in all artistic affairs lead up and lend eclat to the grand tour de force or coup de grace (you pays your ten cents and takes your choice), so that all I have described pale their ineffectual fires before the culminating triumphant discovery that costs \$10 to try and is set down on the bills as the Mammoth Time-Defyer:

For creating, preserving, restoring and insuring a healthy, smooth, fresh complexion. The only remedy in the world that effectually removes wrinkles. The Air Compressor Cap.—This invention consists in a method of artificially contracting and expanding the muscles of the face, thereby enlarging the capillary vessels, and stimulating an increased circulation of the blood in their tissues. The means by which these results are attained consist of a small cup which is placed over the dominant muscles, producing a suction or partial vacuum within, whereby the muscles are involuntarily expanded, and the pores of the skin opened to their fullest capacity. By applying the Air Compressor to the skin while it is so distended, additional stimulants or nourishments are provided. The effect is immediate, and a permanent removal of all wrinkles is sure to follow. It gives a beautiful girlish freshness to the complexion, rejuvenating the oldest face.

There is a plate on this page that looks like a waffle-iron with a garden-syringe attached. This is the sucker spoken of above, and what the waffle-iron is I have not yet found out. But till you weld together the appliances I have described, rig the whole machinery on to one woman and say, What does she not deserve? To be beautiful forever—to a dead certainty.

Well, the world is peopled with idiots. These machines sell and women will continue to grow old in spite of 'em.

GIDDY GUSHER.

The Amateur Stage.

THE AMARANTH IN THE PRIVATE SECRETARY. The Amaranth presented The Private Secretary on Wednesday evening, April 13, at the Brooklyn Academy. It was a very entertaining performance, but did not run as smoothly as Confusion, recently enacted by the same society.

There was some excellent individual acting, however, and if the ensemble had been looked after more closely the representation would have deserved a red-letter mark. The Brooklyn societies have made wonderful strides in the matter of ensemble, and that is why their performances so frequently approach the professional standard. George E. Barnett was suitably to the jovial role of Mr. Cattermole. There was an unctious and whole-souled good nature pervading his impersonation that were very taking. John C. Costello was a handsome Douglas Cattermole, but was not in his best form owing to recent illness. Alfred Young was a realistic country squire, and Frederick Bowne was efficient and painstaking as young Mansland. William Phelps MacFarlane is somewhat given to overacting, but reproduced the vulgarity and impudence of Gibson with humorous result. Percy G. Williams accomplished marvels in suppressing his proclivities of voice and method. His Rev. Robert Spalding alone would have established his reputation as a mimic and character actor, if he had never distinguished himself before. Elise Louis was charming and coquettish as Edith, and Lizzie Wallace proved a pitiful and comely Eva. Ida E. Williams was well made up for the spinster role of Miss Ashford, and Jennie Cochrane was fairly efficient as Mrs. Stead, the landlady. The Amaranth, with the co-operation of its sister societies, will tender a benefit to Mrs. William H. Courtney, on Wednesday evening, April 22, when No Thoroughfare is to be presented, with Charles Heckman in the leading role.

THE KEMBLE TAKES A BENEFIT.

The Kemble treasury is not as full as it was at the beginning of the season. The performance of The Veteran, Dickens' Christmas Carol and other costly plays are said to have caused the depletion. In addition, Henry G. Somborn and his faction have grown somewhat lukewarm in the matter of financial and sympathetic support, owing to the recent misunderstanding that led to Mr. Somborn's resignation from the Dramatic Committee. Consequently the Kemble tendered itself a benefit on Monday evening, April 13, on the occasion of its last monthly performance.

The comedietta of Two Can Play at That

Game was not an artistic success. Matilda Davis makes too many faces and is lacking generally in repose, naturalness and humor. Her impersonation of Lucy Arundel was painstaking, but she was not suited to the role. Douglas Montgomery, as Howard Leslie, was wooden and self-conscious; but his comedy work in the mock-love declaration deserves commendation. John C. Costello was not up to the mark. His Charles Arundel was commonplace except in dramatic passages.

The subsequent piece, The Follies of a Night, was well done throughout. William E. Wilson, who was formerly a shining light among the Brooklyn amateurs, has become a professional actor, but at present, however, he is coaching the Kemble, and to judge from the Follies of a Night performance, with excellent result. Moreover, he made a hit as Pierre Palliot, in which role he evinced comedy talent rare as it is delightful. The Kemble is fortunate to have secured such a competent comedian. Annie Burt Phelps had the distinguished bearing and fun-loving ingredients that made her impersonation of the Duchesse de Chartres realistic as well as entertaining. Julie Loder, as Mademoiselle Duval, looked as pretty as a picture in her French wig and costume. She made up in pictorial effect what she lacked in histrionic experience. Charles Bamburgh was a good but not brilliant Duke de Chartres. The Dr. Druggendraft of T. C. Bell was a commendable character sketch, though somewhat monotonous as a whole. John I. Norstrand and M. Delavante assumed the smaller roles. The New York University Glee Club sang pleasingly in the first act.

THE ARCADIAN IN THE FELON'S BOND.

The Arcadians produced at the Athenaeum on Wednesday evening, April 13, the three-act drama The Felon's Bond. The play was somewhat too heavy for amateurs, and although creditably presented, was not up to the standard of the previous performances of this society. John J. Breen proved an efficient Mr. Darlington, and J. F. Connellan, as Signor Mavrin, also made a favorable impression. Mr. Janvin played the part of Gabriel with considerable ability. W. M. Caldwell, as Gabriel Grayland, did well, but his voice was not suited for the part. A. C. Egan, as the Dutch Captain, and J. J. Sullivan, as Jeremiah Johnston, caused much laughter and kept the audience in good humor. J. J. Carboy, James Luddy, W. C. Moreland and W. W. Heasley also acquitted themselves with credit. Miss C. M. McDowell, as Emily, displayed no little amount of dramatic ability. Her interpretation of the part was easy and effective. Miss A. Raymond, as Mrs. Montford, and Miss M. Caldwell, as Mrs. Millington, also deserve commendation. Little Mille Morrison played the child role. The play was under the direction of S. G. Frost.

THE PROGRESSIVE CLUB'S ENTERTAINMENT.

On Wednesday evening last the Progressive Club gave an entertainment at the Turn Hall Theatre, presenting the one-act farce comedy, The Flower of the Family, and the farce My Neighbor's Wife, before a large audience. In the former play the honors of the evening rested on the shoulders of William Eling as John Grumley, Nita Fane as Mrs. Grumley and Libbie Moore as Jane Knagley. The humor of Mr. Eling was dry and unctuous, keeping his auditors almost constantly convulsed, while the two ladies proved clever foils. Thomas R. Fenelon, as Timothy Brown, in the farce, proved decidedly amusing, while Ed. J. Luttrell, as Jonathan Smith, evinced a comedy talent that few of his friends believed him capable of. Ada Grisdale was a good Mrs. Somerton. John J. Vause followed in recitations, a number of which he gave with his customary ability, and the evening's entertainment concluded with a number of specialties by amateurs who will doubtless make their mark before long on the professional stage.

THE OWENS BENEFIT.

The performance of Othello at the Academy of Music on Tuesday evening for the benefit of Garrett W. Owens by a number of his former pupils and friends was one of the tamer exhibitions of histrionic talent that the amateurs of this city have had laid at their doors this Winter. The great size of the boards of that house makes it a matter of great skill to walk across it without appearing ludicrous. Yet the amateurs will continue to choose it for the display of their inability. There was hardly one strong voice in the company—from an Academy point of view—and it may be said with truth that to the auditors in the balconies the acting of the entire company, with the exception of the Desdemona (Mary Atherton) and the Cassio (B. R. Throckmorton), was all dumb show.

The house was but a quarter full, the audience being scattered most promiscuously about. There was an evident desire to be friendly, and this frequently crept out in applause that was in the main uncalled for. Othello was performed by N. S. Burlew, who was given a line in the programme for his courtesy in coming all the way from Charleston, W. Va., to New York to act the part. Mr. Burlew is not a large man, and consequently did not give his part any prominence by his size. He is possessed of a deep voice and made up well; but his elocution was so faulty that it was only by the greatest effort that he even the people in the front rows could understand him. He said his lines in a sing-song tone, and his action never gave any evidence of power. In the second act he invariably made a most unnecessary detour to come down a pair of steps, which feat never failed to raise a laugh.

Garrett W. Owens, the beneficiary, acted the part of Iago and showed an unfamiliarity with his lines that was detrimental to any good example he may have desired to set his former or any prospective pupils. His acting was colorless, his voice was thin and weak, and he went through his part without life and apparently without interest. B. R. Throckmorton was a good Cassio. He looked handsome, and in the lines of his part calling for powerful acting was all that could be expected. His drunken scene, however, was most unnatural and queer. The Rodrigo of the performance was Myles Radcliffe. "From the London theatres." Mr. Radcliffe acted with a femininity that provoked considerable applause and laughter in unexpected spots. G. R. Winter, as Brabantio, was good, although his make up was not old enough. Mary Atherton, of San Francisco, who played the part of Desdemona, bore off the honors of the evening with ease.

Miss Atherton is a handsome and graceful young lady, is possessed of a strong voice, and acted with an intelligence and spirit that won for her much applause. She is a valuable addition to the ranks of the amateurs of this city. She was ably seconded by Ada Valance as Emilia. The rest of the cast was fair, while the scenery and costumes were all that could be desired.

NOTES.

The League of Amateur Dramatic Societies will give their second performance and receipts of the season at the Lexington Avenue Opera House on Friday evening next, presenting John Tobin's comedy of The Honey-moon.

On Thursday afternoon, for the benefit of the Chapin Home, Planche's three-act comedy of The Pride of the Market will be presented at the Lyceum Theatre, with a prologue written by W. A. Clarke. The cast will appear Mrs. Eliza P. O'Leary, Carrie Foster, Annie L. Hyde, W. A. Clarke, Charles Rolfe, Percy Williams and E. G. Gunther.

The Chimes of Normandy drew an immense audience to Miner's Theatre, Newark, on April 13. It was successful in the highest degree as an amateur effort. It hardly seemed possible that every lady and gentleman on the stage was strictly an amateur; but it was so. At the close of the second act Mr. Miner appeared on the stage and announced that as many had been unable to secure seats, the entire house having been sold two weeks before the performance, he would tender the use of his house for a repetition of The Chimes Saturday afternoon. The Girls' Friendly Society will receive a large amount. The performance at the matinee was also very successful.

The Gilbert performance of She Stoops to Conquer at the Brooklyn Academy on Wednesday evening, April 10, will be duly noticed in next week's Mirror.

Society amateurs appeared in A Pretty Piece of Business at the concert hall of the Metropolitan Opera House on Saturday evening, April 16. The entertainment was for the benefit of the Seaside Mission.

On Tuesday evening, April 16, the Booth will present Byron's comedy, Partners for Life, and Buckstone's farce, The Rough Diamond.

The Church of the Holy Faith (Morrisania) benefited by a successful amateur theatrical entertainment on April 13, tendered by the Newark Club. Two hundred of whose members attended in a body. The programme was made up of the well-known farces, The Area Belle and Painful Dexterity, J. Carroll Williams, as Penelope (with brogue), and Wallace C. Goffe, as Officer Pitcher, divided the honors of the Belle, while the remarkably realistic travesty of Frederic F. Graham proved particularly happy and acceptable.

Professional Doings.

—Alone in London closes in Paterson, N. J., on May 7.

—Miner's Brooklyn Theatre is for rent for the Spring and Summer.

—Moody's storm had a very bad effect on Boston theatre openings.

—The Avenue is the only theatre open in New Orleans this week.

—E. L. Walton writes that he is not a member of the Ragtime Club, which is now making a very artistic waltz at the low price of \$5.

—Florence Bindley, in A Heroine in Rags, is drawing large audiences in Louisville this week.

—Mrs. Catherine Nelson opens her Summer season on May 16. She claims to have a strong list of novelties.

—Grant Parish is making arrangements for a tour of Joaquin Miller's Tally Ho! next week.

—Manager Hicks telegraphs from Albany that Ishavogue, with Benjamin Magley, made a hit there before a crowded house on Monday night.

—Arthur Dunn writes that he is engaged for next season for Kendall's Fair of Kids company.

—Manito, a comic opera by Adolphe Gruenewald, brought out last week at Minneapolis, was a flat failure.

—Edith Sinden's company temporarily closed at the end of this week, preparing for a Summer tour about the middle of May.

—Minnie Williams, recently with Marguerite Fish, has taken Ada Boswell's place as Didi in Clo.

—The Inter-State law cost the National Opera company \$1,000 extra to reach San Francisco. The company opened there in Faust on Monday night to a large house.

—Kate Claxton tried her new adaptation, The Brain-Stealer, in Chicago this week. Its fate, at last account, was still in the balance.

—A name has been selected for the new farce-comedy to be produced by the Dallys next season. It is Up and Down. Charles Losenberg is writing music for the new piece.

—The tour of Jennie Kimball's company in Almee's success, Mam'zelle, will be under the management of H. R. Jacobs. He will give it his personal attention, and time is rapidly flying. Manager Jacobs guarantees a strong company and fine mounting and costuming.

—Willie Edoules has experimented with Ivy, Mark Melford's new comedy, in the English provinces and in London. He was assisted by Alice Atherton and Olga Brandon.

—Forty delegates met in Columbus, O., last Sunday to arrange a grand reunion of Elks this Summer. Detroit carried the day, and the reunion will be held in that city June 24-5. A large gathering is looked forward to, as Detroit is a delightful place in Summer and is near to Mr. Clemens.

—The Rome (formerly Nevins) Opera House, Rome, Ga., has changed management. Frank P. O'Brien, of Birmingham, Ala., is announced as the dramatic manager, and S. S. Jones as lessee and general manager. Manager O'Brien will attend to correspondence from his theatre in Birmingham.

—C. R. Gardiner's Zoo now has E. P. Morrison and H. Wheeler in advance. Mr. Wheeler is to act and Mr. Morrison six days ahead of the company. Z's business is reported to be very large. Blanche Curt is said to be the Queen and George H. Adams in the leading comedy part are favorites everywhere.

—H. Vincent Sternord, the member of the M. B. Curtis company who was that star recently, was awarded judgment for \$300 in Cincinnati on April 15.

—The Palace Opera House at Rochester, Minn., is on the ground floor and seats 800. George W. Root is the manager, and he promises good treatment to companies visiting Rochester.

—Franklyn Reelid, whose swell and top imitations are well known, and who is at present with E. E. Kille's company, recently received two offers by telegraph while playing in New Orleans and Galveston. At the close of the season Mr. Reelid will take up literary work for the Summer.

—In Newark last week, to the exclusion of the ladies, M. J. Gallagher, the Irish policeman in Her Attainment, received a stand of flowers weighing eighty pounds. The stand has not decreased in weight since it was placed on the incident.

—Manager James E. Fennessy, representing the People's Theatre in Cincinnati, is one of the prominent workers in the new scheme to regulate and improve the quality of vaudeville attractions, using the coming seasons in New York, Boston, Philadelphia, Baltimore, Washington, Pittsburgh and Louisville as also interested in the enterprise.

—Adelaide Randall and her Biju Opera company are touring in Oregon and Montana, and will return East over the Northern Pacific. The company went to California over the Southern route. R. U. Gilroy, in advance, reports a long and successful season.

—According to the record, T. W. Keene opened his Spring season in Wilkes-Barre, Pa., in the middle of last week. Manager W. G. Smyth telegraphed: Mr. Keene appeared as Hamlet. House big and enthusiastic. The actor was in splendid condition and never gave a better performance in his life.

—H. Price Webber, manager of the Boston Comedy company touring the extreme Northeast, writes THE MIRROR: "The enclosed bill is a reminiscence of a great snow-storm and blizzard we encountered at Presque Isle in March. No train for six days, and people came on snowshoes to see the performance. In twelve years' management on this circuit I have never seen such weather. Lines from the bill read: 'We are Here! So is the Snow!' 'Drifts Forty Feet!' 'No Signal! No Snow! No Train! Nothing but the Beautiful Snow!'"

—S. P. Norman, in advance of Margaret Mather, sends the following as his first experience with the later State law. He was in Lewiston, Me., at the time: "To-day I have had my first experience in excess baggage, and I enjoyed it. When I arrived here I did not order my trunk up to the hotel as usual, for the simple reason that I could do without it for the day. During the afternoon I was going past the depot, and thought I would drop in and check it to Portland. The baggage-man said he must charge me for excess, as the trunk would surely weigh 200 pounds. I ventured that it wouldn't weigh over 100. He lowered his estimate to 50, and I demanded that it be weighed. The baggage man naively that trunk full length on the platform about a block. It weighed 135 pounds. Then, as he had to drag it back again, the air became sulphurous with profanity. Being a thin, he had to make out three receipts—all for \$1.00 each."

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MR. JAMES O'NEILL having purchased the late Charles Fechter's version of

MONTE CRISTO

from Mr. John Stetson, the validity of whose title and right to the play have been sustained by the United States Courts, the performance of Charles Fechter's version of MONTE CRISTO by any person other than

JAMES O'NEILL

will be a flagrant violation of the law, and the transgressor who performs the same and any person therein aiding, will be prosecuted with the utmost vigor.

H. W. & H. M. W.

Attorneys for James O'Neill.

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AND

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JOHN COBBE, General Manager.

CLARK S. SAMMIS, Business Manager.

NOTICE.

NEW YORK MIRROR

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HARRISON GREY FISKE, EDITOR

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NEW YORK, - - - APRIL 23, 1887.

MIRROR LETTER-LIST.

Abell, F. J. Allen, James. Almon, Marie. Ashby, Miss C. J. Ashby, Miss M. H. Braden, Ethel. Buckstone, Rowland. Bonner, Marjorie. Brooker, Frank. Baker, F. C. Bailey, J. A. Brown, Prof. Boyle, Anna. Berens, J. Bird, Mary. Bonesta, C. Berry, J. F. Chapman, H. C. Chubb, Fred. Chilton, H. D. Conners, Thomas A. Cooper, Leo. Connelley, Prof. Collins, John. Conroy, Harold. Clarkson, W. W. Collington, William. Colton, Harry. Clark, Redfield. Carls, H. N. Dineen, Laura. Dwyer, J. W. Edwards, Miss E. Eldridge, Louisa. Enoch, J. B. Fay, Hugh. Fisher, Sam. Fraser, Robert. Fox, T. P. Graham, Con. Gilbert, Kate. Oliver, E. P. Green, R. W. Grosvenor, Willis. Gifford, W. Hall, Clifton. Hardy, Fred. Hendon, R. H. Henshaw, H. Hill, Miss. Hawley, G. Harriott, Fred. Harcourt, W. Healy, J. R. Hill, G. A. Ingalls, Louis. Jarboe, V. Jones, Howard. Jarrett and Palmer. Kishie, Frank. Kirkland, H.

*The New York Mirror has the Largest Dramatic Circulation in America.

NOTICE OF REMOVAL.

On May 1 the Publication Office, Editorial Rooms and Mechanical Department of THE NEW YORK MIRROR will be removed to the iron building, 145 Fifth avenue, corner Twenty-first street, where handsome and commodious quarters have been leased.

Critics and Criticized.

"Even the oppressed barrel-hoop," says an American humorist, "will turn if trodden on." Within a few weeks two or three dramatic artists, waxing wroth over the pen-pricks or those pestilent vermin, the critics, have turned and rent them. "I propose to hit back," says one. "I shake off the dust of my ungrateful birthplace," says another. "You are all a set of idiots, and rather worse," says a third.

But why this heat, afflicted friend? Let us look at the matter calmly. What, after all, are the proper scope and functions of the dramatic or musical critic? First, clearly, that of the reporter, pure and simple. It is the interest of the artist and manager to tell the public that certain dramatic wares are on sale at a definite time and place; and for this purpose he not merely advertises his goods in one column, but invites chronicle and description in another. If this were all, matters would be comparatively simple. But the artist also desires to have the public informed not merely what he does, but how he does it. And here comes in the more important function of the critic—that of commentator. In his former capacity he benefits the theatre; in the latter, the public. It is his normal function to point out to the thoughtless or uncultivated people who make up the average of most audiences what is worth approval, and to teach them to disapprove what is not. In short, he does, or should, aid so far as in him lies, to the instruction and refinement of public taste. That this is, on the whole, a desirable object, seems to be the general consensus of all cultivated communities. For some hundreds of years professional critics have existed, and probably shall continue to do so as long as there shall be art and artists to criticize.

In inviting the writer to its performance, the theatre implicitly invites not only his chronicle, but his comment. The two functions are too intimately blended to be disjoined. So long as the comment is favorable no one has ever been known to grumble. It is precisely where it begins to be otherwise that the discontent commences. Such resentment might be reasonable enough if the penny-a-liner forced himself in to an occasion where he is, at best, tolerated. The enterprising young man on the *Morning Clarion* who lurks about the back corridors at Mrs. Croesus' brilliant ball may, allowably, note the splendor of the toilettes and the number of bottles of champagne. He may not intercalate unfavorable comment on the cut of the one or the brand of the other.

In bidding the critic to his feast, the artist invites both chronicle and comment, in the never-dying hope that it may be pleasant. If it prove otherwise, he must e'en take his chances. He has appealed to an arbitration, as it were, hoping it may turn out well for him. If it does not, he must stand by his bargain.

Doubtless a certain proportion of the scribbling fraternity are more or less narrow-minded, or ignorant, or prejudiced, or corrupt; more of them probably are quite perfect. But as the Englishman said when his friend grumbled about the weather, "Anyhow, it's all there is!" We must take the fraternity as it exists. The officially constituted press-men at any given date and city are the only literary tribunal which the artist can reach, and he must do the best he can. If he chooses to appeal to their decision, he must abide by it.

The stock complaint—always raised when a piece or performance has caught a slating—about "ill-will," and "clique" and "cabal," is really of minor weight. With all due allowance for such hurtful influences, it can not be too plainly urged on the comprehension of the artistic body, that there is always among the critics of the reputable press in a large city a certain number of gentlemen who do know something of the business and who mean well. It is their prime and sole interest and aim to judge fairly, themselves, and to help the public to do the same. They may not know the artist, individually, but they do know, or are supposed to know, something about good art. When, therefore, they pronounce, with a certain unanimity, against a given performance, would it not be well for the performer to calmly contemplate the possibility of their being right. The artist is too apt to use the disjunctive syllogism, thus—"Either I am a burglar or the critic is an ass. Now I know I am not the one; therefore—how would it do to try reading the syllogism the other way?"

A clever millionaire once invited to a seat in his carriage a rather pompous politician, who declined on the plea that the vehicle was too small for two. "But," said the stammering humorist, "p-p-perhaps you're not so b-b-b-big a man as you think!"

A Benefit All Round.

The story of the Madison Square company's trip to Washington on a charitable mission, their reception by the President and leading members of the Government and the brilliant success of the performance and its object, has been told by the telegraph and the press throughout the land.

It was an incident that had a deeper significance than simply the profit it brought to the Actors' Fund. The honors and courtesies extended to this representative organization of players by our Governmental officers typified in a marked degree the new era of public esteem and the society recognition that the profession has reached. The consideration shown these actors was a tribute of respect to the whole class to which they belong.

There was no precedent for the sending of an invitation such as brought the Madison Square artists to Washington, and the dignity and importance the dramatic interests have achieved in connection with our national growth were semi-officially proclaimed thereby.

All the circumstances of Jim the Penman's Washington visit show that its results are certain to be beneficial to the Fund in particular and the profession in general.

Personal.

ELDRIDGE—Louisa Eldridge contemplates a European trip this Summer.

BENEFIT.—The Actors' Fund benefit in Boston takes place to-morrow (Friday) afternoon.

MODJESKA—Mme. Modjeska will not close season until early in June, when she will be in the Northwest.

ULMAR.—Geraldine Ulmar sails for Europe on Saturday, accompanied by her sister.

BENNETT.—Frank V. Bennett, of the Arlington, Washington, will make New York a visit next week.

VAN SICKLE.—R. B. Mantell has engaged Nettie Van Sickle for leading parts in his company next season.

OBER.—It is reported that Ellen H. Ober will have charge of one of the Ideal Opera companies next season.

ANDERSON.—Julia Anderson proposes to produce next season a play now being written for her by Robert Johnston.

FONTAINEBLEAU.—Leona Fontainebleau has left Atkinson's Peck Bad Boy company. She closed with it last Saturday night.

BARON.—Belle Baron continues to play the leading role in Clio with marked success. Miss Baron is at liberty for next season.

WILDER.—Marshall P. Wilder will sail for England on the *City of Rome* next Wednesday. He has a long list of London engagements.

KELLOGG.—Clara Louise Kellogg is touring the country in concert, but not appearing in cities of larger growth or creating much of a stir.

COOPER.—Leo Cooper, of Janish's company, was taken down with rheumatism in Arkansas, and remains at Hot Springs for treatment.

SHRIVER.—John S. Shriver, of the Baltimore American, sailed for Europe last Saturday on board the *Eider*. He will be absent until September.

GRUBB.—Lillian Grubb has declined the testimonial benefit which her friends had decided upon giving her at the Bijou Opera House Sunday evening, May 1.

KEENE.—On his reappearance last week Thomas W. Keene was very nervous, but according to members of his company he did not show any effects of his long illness.

REES.—Stella Rees is touring interior New York in a repertoire of the legitimate and doing very fairly. On a recent birthday her mother presented her with a diamond necklace.

CROLY.—Vida Croly, daughter of Jennie June Croly, will make her first appearance on the stage in this city in the coming production of *The Highest Bidder* at the Lyceum Theatre.

SCANLAN.—A supper was given to W. J. Scanlan after his performance in Harlem on Monday night by W. H. Caldwell, at which a large number of prominent up-town people were present.

HERNDON.—A despatch from the manager of the theatre at Ithaca says that Agnes Herndon's play, *A Remarkable Woman*, produced there for the first time on Monday night, scored a success.

RUSSELL.—Sol Smith Russell closes season at Halifax on May 9. He also makes his farewell bow to the stage, unless he has reconsidered his determination to retire and enter another field of labor.

BELLEVUE.—Kyrle Bellevue was down on the bill to recite at Harry Edwards' benefit last Sunday evening, but because Osmond Tearle and Henry Vandenhoff were also announced he concluded to withdraw.

DENNIN.—Georgie Dennin is reported to have made a great hit in Toronto as Javotte with the road Erminie company, having received the distinction of being called before the curtain in her small part.

LITTA.—Louise Litla arrived from Europe last Saturday. She will open season next September under new management, still presenting Chispa. While abroad Miss Litla obtained some new costumes for the play.

WHEELLOCK.—Joseph Wheelock has concluded not to go with Mrs. Bowers next season. He has been an almost equal attraction with her this year, and his defection will certainly weaken the organization materially.

REMEMBERED.—While in Los Angeles, Cal., recently the Carleton Opera company visited the grave of Tracy Titus and decorated it with flowers and living plants. They had already erected a suitably inscribed tablet to his memory.

LOTTA.—Lotta has accepted the play written for her by Clay Greene and David Belasco. It was read to her on Tuesday. The title is *Pawn Ticket* 210. Lotta will produce it next September at McVicker's Theatre in Chicago.

DE RYTHYER.—Mme. Julie A. De Ryther, who is a member of the incorporated English Ballad Concert company, has been asked by her former townspeople in Little Falls, N. Y., to bring the organization there for an entertainment this week.

MCMAULEY.—Mrs. Rachel McAuley intends disposing of her late husband's successful comedy, *The Jerseyman*. Mrs. McAuley thinks that the humorous leading character of Gildey Punk will make the name and future of some young comedian.

ROSENQUEST.—J. W. Rosenquest, manager of the Fourteenth Street Theatre, was initiated into the first degree of Freemasonry in the New York Lodge room of the Masonic Temple on Tuesday night last. He will take his second degree on May 3.

DAVIDGE.—William Davidge's benefit, commemorative of his fiftieth year of continuous public service, comes off to-day at the Academy of Music. The bill arranged by the committee having the affair in charge contains the strongest attractions in the city. It is expected that the veteran will net a handsome sum by this well-deserved testimonial.

REIGNHOLDS.—A New York paper speaks of Mrs. Ewing Winslow, of Boston, as having "earned a great reputation as a reader in a very short space of time." In years gone by Mrs. Winslow was Kate Reignholds, and a popular leading lady of the Boston Museum.

CAREY.—Edna Carey has been engaged to play leading business with Charles B. Poore's Lights o' London company next season. Miss Carey will be made the feature of the attraction. Manager Poore promises a strong company for the supporting roles, and new and elaborate scenery.

FLORENCE.—At his benefit a short time ago in Boston W. J. Florence was called on for a speech. He concluded a brief address with these words: "I believe that the true way to 'elevate' the stage is by consistent effort, integrity of purpose and proper moral bearing, both on and off the boards."

SANFORD.—Harry E. Sanford, Maggie Mitchell's manager, has at last recovered from the illness that prostrated him last Spring. He has pulled through the season without a relapse. He reports that Miss Mitchell is well pleased with her tour and its profits, the latter being very large in the North, West and extreme West.

BLAND.—Last week a little daughter came to Mr. and Mrs. Lionel Bland (Maggie Dean). Genevieve Ward sent the mother a floral gift and a note of congratulation. The child will be named after Miss Kate Reed, daughter of Mr. and Mrs. German Reed, the well-known London entertainers.

BARRETT.—Wilson Barrett has started on a tour of New York, Canada and New England. He opened in Albany on Monday night. The big pieces are not played, the plays being confined to the triple bill. This is because of one-night stands, which exclusively constitutes the tour. Eight people are taken along.

SOTHERN.—E. H. Sothern will play the part in *The Highest Bidder* that was written originally for his father. The name first intended for the piece was *In Trade*. This was not considered an advisable title here, where almost everybody has been connected with trade at one time or another.

BINDLEY.—A portrait of Florence Bindley, formerly known as Baby Bindley, appears on the first page of THE MIRROR this week. In a very short time Miss Bindley has become a leading soubrette star, and has become a great favorite, especially in the West, through her admirable performance of Gabrielle, the leading role in Bartley Campbell's *Heroine in Rags*. Miss Bindley is ably managed on her extended tour by Mrs. Emma Frank.

STANHOPE.—Adeline Stanhope has had an embarrassment of good offers, but she has accepted an engagement to create one of the two leading parts in Travers' House, which will be brought out at Niblo's the latter part of June. On May 23 she opens in Philadelphia in Gwynne's Oath. Miss Dauvray has made Miss Stanhope a flattering offer to remain a member of her company next season, and Colonel Sinn has asked her to accept the opposite part to Miss Tanner's in *Fascination*, which will be done next month. This her other engagements compelled her to decline.

RICE.—Fannie Rice is now called the "American Almee." She has also earned the reputation of being one of the most versatile of our comic opera prima donnas. She is this season with the Carleton Opera company and has become a greater favorite than ever. Miss Rice has been brilliantly successful as Javotte in *Erminie*, as Nanon and as Yum-Yum. In these roles her acting and singing drew high encomiums from critics. Where she did not distance others of the casts, she at least evenly divided all honors. There will be strong competition for her services next season, judging by her success on the tour now drawing to a close.

The Mirror Memorial Monument Fund.

We have received the following subscriptions to the Fund since Wednesday, April 13:

Fred Lawrence	\$2.00
Zelda Lawrence	1.00
Emily Fairchild	1.00
Dora Brown	1.00
Mr. and Mrs. Walter Treville	5.00
Total	\$10.00
Previously acknowledged	4.55 1/2
Total amount subscribed to date	\$14.55 1/2

A New Business Alliance.

H. S. Taylor, the well known booking agent, has formed a business alliance with John Cobbe, Wilson Barrett's manager. Yesterday a MIRROR reporter had an interview with Mr. Taylor as to its purpose, and the proprietor of the Exchange at 23 East Fourteenth street unobscured himself as follows:

"Articles of agreement were signed on Tuesday, April 16, between Mr. Cobbe and myself, by which a partnership was formed, to be known as the Anglo-American Attraction Agency. It is the outcome of a general desire on the part of American managers to bring about more direct communication between leading stars and attractions—operatic, dramatic, and entertainments generally—on this and the other side of the Atlantic. Under the arrangements the long journeys, delays and other annoyances and difficulties, will be avoided. During Mr. Cobbe's tour in this country some of our most prominent managers have been in consultation with him with this end in view. Mr. Cobbe, however, would sign no contracts until he was satisfied that his associates could furnish both material and capital to successfully launch the enterprise. It promises to be the most important theatrical enterprise undertaken in years.

"Mr. Cobbe has just called on the *Ariana* with half a dozen contracts for the appearance

of some of our best attractions in London at an early date, and also with letters authorizing him to secure leading attractions in England for tours in America. These latter tours will be under my absolute control."

Mr. Gillette's Drama in London.

William H. Gillette arrived from London last Friday night, and left on Tuesday for Hartford. He will return to the city next week, and then leave for San Francisco, where he goes to prepare for the production of *Held by the Enemy*, which opens at the Baldwin Theatre on May 30, in place of Henry E. Dixey in *Adonis*, the latter having changed his dates to next season at request of Al Hayman. This arrangement prevents what were looked upon as two very strong attractions playing against each other, the previous arrangements having been that *Held by the Enemy* should open at the California and Dixey at the Baldwin on the same date. In speaking of his play to a MIRROR reporter Mr. Gillette said:

"On my way over to England I made some changes in the play that I thought would tend toward its success with an English audience. The company was selected while I was on my way over. It included some of the principal actors of the London stage, Charles Warner being in the leading part, York Stephens acting the Correspondent, Annie Hughes, a very clever little artist, the part of Susan, and Alma Murray, the wife of the playwright, A. W. Pinero, the leading female role. The play, I am pleased to say, met with great success at the Prince's matinee, and I was surprised at the way in which the Americans rejoiced over the success of an American play at the clubs in the evening. It showed me that there was lots of patriotism about."

"Immediately after the performance arrangements were made for the play to be produced on April 8 at the Prince's for a run. I left before the opening performance, but was not long here before I got a cable from Mr. Overton, in which he says that the first week's receipts reached \$6,000. I think the play has proved an even greater success over there than here. The newspaper criticisms are not only extended, but most kind. In San Francisco I shall appear in the play for the first time, and it will be presented with the changes made in the London production. An arrangement has been made for a production of the piece at the Star Theatre, opening on August 29. I shall appear in it. My present company closes season on May 1 in Jersey City, and a number of them will accompany me to California."

Miss Pixley Confident.

Annie Pixley arrived in town on Tuesday night last, preparatory to beginning rehearsals of *The Deacon's Daughter*, which she produces at the Union Square Theatre next Monday evening. When seen at the Westminster Hotel yesterday, Miss Pixley, who was in the best of health and spirits, spoke enthusiastically of her expectations to a MIRROR representative:

"My past season has been a very good one, and is considerably better even than my last. We have been out thirty-two weeks, and *The Deacon's Daughter*, which was played the greater part of the time, proved very successful indeed. When we put it on for three nights it was invariably played the entire week, although *Miles* was generally the best bill for Saturday night. If the play doesn't go here it'll be a wonder. The New York people have never seen me in the style of acting which I am called upon to do in this piece, and it will seem quite a change when I come on in a full opera dress. I also play a boy in it—something I've never done before this side of the mountains. I have engaged extra people for this production, and Manager Hill will put on the play in great style, with entirely new scenery. I shall sing a number of new songs. As for my new dresses, they will be grand. They were made by Guerin from designs from Paris."

"*The Deacon's Daughter* will be put up for three weeks, at the end of which we close our season. I have not yet made up my mind whether I shall go to Europe, to California or stay here in New York. My next season will open most probably at the Park Theatre, Boston, in September. I have no other new plays at present, but if a good one comes along I shall produce it. I am always on the lookout for a good play, for I don't like to have the reputation of being a one-act actress."

Kelley's Macbeth Music.

The recital of Edgar S. Kelley's *Macbeth* music will take place at Chickering Hall next Wednesday night, April 27. This music was composed especially for the spectacular production of the tragedy at the California Theatre, San Francisco, under the direction of McKee Rankin. The actor-manager had almost made this theatre a home of great productions. *Macbeth* had long been the theme of his studies. The production of the tragedy in scenic splendor and with appropriate music achieved a success unprecedented in the history of this particular play, at least in this country. Edgar S. Kelley was unknown at the time he wrote the music. Since then his name has become known in musical circles all over the country. Theodore Thomas has given the overture before 6,000 people in Chicago.

The score is not *entr'acte*, but accompanies the tragedy all through. Nor does it dominate the stage performance, but is subservient at all times. The recital is not put before the public in the light of a concert, but as a preliminary to the production of the tragedy at Niblo's in the Fall.

Letter to the Editor.

MR. GILL HAD A HAND IN IT.

Editor New York Mirror:—In your last issue you had an interview with Mr. George H. Jessop, during which he is reported to have used the following language: "Regarding my other work, I suppose you are aware that Louis Harrison is going to produce a new piece of mine shortly, during his present engagement at the Alcazar, San Francisco. It is entitled *The Noblest Roman of them All*. As the fact that I had as much to do with the construction and writing of *The Noblest Roman* as Mr. Jessop evidently escaped that gentleman's memory while conversing with your representative, I ask you, as a matter of justice, to put at this communication. The play was written two years ago and intended for the late John T. Raymond, by Jessop and Gill, joint authors of *Macbeth*, in *Parade*, *Our Governor*, etc. Very respectfully, WILLIAM GILL."

The Usher.



Read him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The "Square" has during the past year or two lost, in great part, its theatrical characteristics. With the removal of THE MIRROR and the Actors' Fund farther up town on the first of May its professional cast will be well nigh obliterated. The movement has been steadily northward for many years. Starting at Broome street, a halt was made at Bond, where the actors sunned themselves for several seasons, until the advantages of Union Square East became apparent, and the dramatic agents, printers and other theatrical business men settled themselves in the neighborhood. Forten years hereabout the people of the stage were dominant. The quiet precincts of the southeast corner of the Square, just within sight and sound of the rush and clangor of the city's great thoroughfare, were for a time as much the centre of American dramatic interest as Wall street is of American finance.

THE MIRROR has occupied its present quarters in Union Square, since the first number went out on Jan. 2, 1879. The building has become inadequate to the growing needs of the paper. In view of this, and of the fact that there is no longer a distinctively theatrical locality, removal to a place suitable to the requirements of our business and convenient of access to our patrons brought about the selection of the building at the corner of Fifth avenue and Twenty-first street. It is a large iron structure, adapted in every respect for our purpose. Situated opposite the Union and Lotos clubs, on or near the central horse car and omnibus lines and closer to Broadway than the present office, two short blocks from Madison Square, THE MIRROR's new home will be very accessible as well as spacious and elegant. Workmen are now engaged in fitting up the interior for our occupancy. The Actor's Fund has sub-leased from us handsome offices, which will increase its facilities besides giving its members a large and light reading-room. The proximity of two representative dramatic institutions will be a double source of professional convenience.

One benefit more or less doesn't matter, particularly if it be given for a worthy object—something, by the bye, for which few of this Spring's crop of "testimonials" have been noticeable. So let the good and generous people of the profession do the good and generous thing for Selina Dolaro, who really needs a benefit and deserves one far more than most. A. M. Palmer, I understand, is willing to undertake the management of it, and I believe there are many who, remembering the open-handed charity of Mme. Dolaro in her days of prosperity and health, will gladly give their services to aid her.

And, *en passant*, let me remark that if any manager wishes to secure a capital comedy, let him send in a bid for Mme. Dolaro's *Fashion*. This piece was accepted and underlined at the Union Square a few years back, but through a combination of circumstances it found its way back into the author's hands. It has been read and lauded by a number of competent critics, and there would be a double merit in its purchase just now by some enterprising manager.

"One Anxious to Help the Fund" wants to know whether a person not in the profession can become a member of the Actors' Fund. The by-laws of the Association distinctly state that only such people as earn a living by or in connection with theatres are eligible for membership. By a recent amendment the Board of Trustees were empowered to elect five honorary members annually from outside the ranks of the profession.

The evening ray of the *Sun* takes the *World* to task for some errors in its answers to correspondents desiring theatrical information. And then a little way further down the same column it says that the leading lady of Fred. Brynton's stock company in Minneapolis "was Grace Cortland, now the lessee of the Savoy Theatre in London." Grace Hawthorne wasn't Grace Cortland, and she is the lessee of the Olympic, not the Savoy, which is D'Oyly Carte's.

Our sage has an absent-minded habit of tucking his eye-glasses into his rear coat-tail pocket. On taking them out in a very dilapidated condition this morning he plaintively remarked that it was well enough to sit on other people's spectacles, but injudicious to try it on his own.

Henry Arthur Jones has been taking a brief

holiday in Paris, where he has also arranged to do *Hard Hit* and *The Noble Vagabond*. Of *Held by the Enemy*'s London opening Mr. Jones says he has rarely seen a more demonstrative first performance. He has an interest in the production, and he says: "I needn't say how delighted I am to be concerned in the production of an original American play in London. I hope that the reception *Held by the Enemy* has received will show that the English public is as ready to recognize startling American work as the American public has always been to welcome English work. I can assure American authors that there is a cordial reception waiting in London for any good play."

In the Courts.

The Musical Protective Union of this city has been bestowing strenuous efforts recently to expel Carl Hamm, the leader of the orchestra of the Patti company, from the organization. The matter came up in court the other day on the question whether an injunction obtained in behalf of Mr. Hamm, restraining the Union from proceeding against him, should be made permanent. Judge Donohue was called upon to decide the matter, and before being allowed to do so listened to quite lengthy arguments on both sides. The lawyer for the Musical Union told the Judge that the trouble was owing to a cheque that Colonel Mapleson had never paid. In March, 1886, Mr. Hamm was in the employment of the London impresario. When they had reached Denver there was a desire on the part of the orchestra for some funds, and the Colonel gave Mr. Hamm a cheque for \$860 with which he was to pay his orchestra for a week's work and recompense himself. The cheque was drawn on a bank in San Francisco, but there it was soon discovered that there were no funds in the bank to draw upon, nor has Mr. Hamm received his pay for the week yet. The members of the orchestra claimed that Mr. Hamm was liable to them for their salaries; so they ordered him to appear before the executive committee of the Musical Union, which sentenced him to pay the men \$640 or suffer expulsion. The leader claimed that it was unjust to call upon him for this money, as the men had been employed by Colonel Mapleson, and he had suffered a loss as well as they. Then he had obtained injunction from the court.

Then Mr. Hamm's lawyer took an inning. He said that unless the injunction was continued his client would be deprived of a means of gaining a living. He would be unable to continue as leader of the Patti orchestra. The action of the Musical Union was characterized as emanating from jealousy because he was leader for Patti and had obtained this position notwithstanding their efforts against him. The lawyer of the Musical Union then said that the Union would agree to let the injunction stand until the Patti season was closed. Judge Donohue ordered the injunction to stand till the season was over, and every one went home in good spirits.

THE OPERA SUITS.

Seven suits against the American Opera company were on the City Court calendar ready for trial on Friday. The lawyer was ready to press the suits, but was foiled by a personal injunction granted by Judge Donohue restraining him from going on until further orders were received from the higher court. The cases were adjourned to April 22, so as to give opportunity for argument on the injunction proceedings. On Saturday argument was had in the suit of Alice Richards against the opera company. Miss Richards obtained a judgment for wages against the company, but as there was no property to satisfy the judgment the suit was made against Charles Crocker, the California millionaire, and another stockholder, as being owners of shares of stock of the company. These gentlemen had claimed that they had paid in \$5,000 to the company, and that this debt of the company to them offset the amount of stock held, and they were not liable for the claim of the chorus-girl. Judge McAdams heard an argument on the matter, but reserved his decision. When it does come it will affect reversal of the suits and the chorus-girls will find out whether there is any chance of their getting their claims.

MR. RANKIN'S ESCAPE.

Unpaid judgments often jump up before an actor's eyes when he least expects them, and cause trouble and annoyance. This happened to McKee Rankin on Friday night. J. P. Tilsby, a Boston officer, entered the actor's dressing room on that eventful evening and suggested that he should pay a forfeited bail-bond of \$350, arising from some proceedings in the Hub two years ago. An actress of Rankin's company, it seems, had then obtained a judgment for \$60 against him. Rankin says it was obtained through a misunderstanding. All the same John B. Schoeffel, of the Park Theatre, and Isaac B. Rich furnished the bond, so that the actor would not be arrested for the debt. On Friday the officer came on to take Mr. Rankin back to Boston. Rankin's lawyers told him he could not be carried off summarily in such proceedings. The officer did not attempt harsh measures, but went back without him, and the bond remains unpaid.

Effe Ellsler's Spring Tour.

"Miss Ellsler's eight weeks' tour in the South will close at Richmond, Va., on April 30," said A. L. Erlanger, who has just returned from the work of heralding the attraction and in various ways exploiting the tour. "We have not had a losing night in the two months. I look upon Booth, Robinson and Crane and Effe Ellsler as the three great dramatic successes in the South this season. Texas managers and newspaper men took a lively interest in the tour, and Henry Greenwall must have cleared a handsome profit on his Texas engagements. The Texas newspapers tried to outdo each other in heralding Miss Ellsler's appearance. We had thirty full page advertisements in the Southern newspapers. In New Orleans Mr. Bidwell decorated the entrance to the Academy

of Music with 533 different varieties of roses from his gardens at Pass Christian. Altogether the tour was the most triumphant made by a lady star in the South in years. Next week subscription benefits will be played for Managers Paul R. Albert and Fritz Staub, of Chattanooga and Knoxville, respectively. The latter benefit is by request of the Mayor and one hundred leading citizens.

"I have been instructed by Manager Marc Klaw to extend the tour two or three weeks into May, and New England will probably be the scene of Miss Ellsler's last appearances this season."

Denver's Boom.

Peter McCourt, manager of the Tabor Opera House, Denver, has been in town for the past week. When questioned by a MIRROR reporter regarding business at his theatre, Mr. McCourt spoke in a most enthusiastic and hopeful strain.

"This has been the banner year for Denver," he said. "The town is growing rapidly and there is a regular boom, owing, most probably, to the discoveries of coal in the neighborhood. We are flooded with strangers and it is almost impossible to get a room at a decent hotel, unless one hires it weeks in advance. For the rest of the season we have Edwin Booth, who comes next week, and whose advance sale for the first day was \$7,500; the Carleton Opera company, Minnie Maddern, the American Opera company, Mrs. Langtry, Rag Baby, Fred. Warde and *Held by the Enemy*. Compared with last season, we have done splendidly. In fact, this season's business will be from twenty-five to thirty per cent. larger than any season the Tabor has known. I was figuring up the other day, and I found that for the thirteen weeks beginning with Jan. 1 our receipts amounted to \$68,000."

"As you may know, we never close the year round. Our evenings are always just as cool as they are here now, without the accompanying snow. The house needs no fixing up, for the wood-work is all cherry and merely requires polishing, and the carpets are all in good condition. We open next season on Sept. 1 with the Duff Opera company."

Mr. Schoeffel's Side of It.

On Friday last an attempt was made by a Boston lawyer and sheriff to bring McKee Rankin to Boston on account of non-appearance on a bail-bond held by Isaac B. Rich and John B. Schoeffel for \$350. In speaking of the matter to a MIRROR reporter, John B. Schoeffel, who has received the full credit of instigating the act from the morning newspapers, said:

"It is untrue that I had any hand whatever in last Friday's transactions. I didn't know that the officer was here, and in fact I didn't know anything at all of the matter till Saturday, when a morning newspaper reporter told me of it. The papers are trying to give me a reputation for pushing Mr. Rankin when he is in bad luck which is entirely undeserved. The story of the affair is as follows: Mr. Rankin came to me when he was playing in *The Danites* at the Museum in Boston—not at my theatre, the Park—two years ago. He was under arrest by a sheriff on a suit brought against him for back salary by a lady in his company named Vaughn. He begged me to go on his bond, which was for \$350. I consented, together with Isaac B. Rich. Since then Mr. Rankin's action in the matter has been very queer, to say the least. I have sent him letters to Montreal, to Toronto, to Chicago, letters registered that I have receipts for showing that he has received, and letters were sent him by his lawyers, all to no purpose. He allowed the case to go by default, the young lady receiving judgment for her money. Mr. Rankin states that the bond wasn't forfeited. It was forfeited, and demands have been made on both Mr. Rich and myself for its payment. I have not received a word from Mr. Rich in the matter, and didn't know that Mr. Russ, Mr. Rich's lawyer, was in time. I have promised to take Mr. Rankin over to Boston frequently at my own expense, simply that he could relieve me; but he has never accepted my offer. I can't tell why Mr. Rich made the move just at present, unless it was because Mr. Stetson was suing Rose Coghlan and trying to prevent her appearing at the Hollis Street Theatre. It has never been my desire, though, to injure either Mr. Stetson or Mr. Frohman, although I think that Mr. Rankin's action in the matter all through has been anything but right."

Gossip of the Town.



A short time ago we printed what purported to be a portrait of John Dillon, the well-known comedian. The work had been very badly executed by the Moss Company, and it came out libellously. In justice to the comedian we publish his picture again, from a new and better plate.

Mr. and Mrs. W. W. Randall sail for Europe late in May.

Clara Morris appears at the Windsor Theatre on May 9.

Helen Blythe will star next season with a company of her own.

Al Hayman will not come to New York until early in September.

Kenneth Lee has been engaged for Mrs. Langtry's Fifth Avenue season.

William Sweetnam returned to Dockstader's forces at last Saturday's matinee.

Clinton Stuart has written a comedy drama from the French for Clara Morris.

H. S. Taylor has recently added several leading Southern theatres to his list.

T. D. Marks, of the Main Line company, and Alf. Hayman sail for Europe on May 27.

Annie Lewis joined Murray and Murphy's Irish Visitors in Bay City, Mich., last week.

The arrangements for the building of Sanger and Company's new theatre still hang fire.

J. B. Studley opens in *A Great Wrong* in this city in August. He has thirty weeks booked.

Henry Greenwall will have desk room at Taylor's Exchange, 23 East Fourteenth street, this Summer.

Archibald McKenzie will probably resume his old post as major domo at Taylor's Exchange this Summer.

Jennie Yeamans is negotiating for an opening for her new piece, *Our Jennie*, in this city in October next.

Lester Victor, for the last three seasons with Almee, has been engaged by the Hanlons for *Le Voyage en Suisse*.

Frances Bishop and Alf. McDowell appear in *Muggs' Landing* at Tony Pastor's Theatre in May for two weeks.

Clara Baker is at liberty for leading business for next season, and will also engage for the Spring and Summer.

David Hayman has taken a cottage at Long Branch and will spend the Summer there with his wife, Lillian Grubb, and family.

Erminie will close its road season in Williamsburg on May 2, opening the following season in Philadelphia in September.

Jennie Yeamans has had a bulldog presented to her by William Sweetnam, the minstrel, which she has named Henry E. Dixey.

A benefit will be tendered Mme. Carola Malvina, the well-known dancer, by her pupils at the Lyceum Theatre on Thursday, May 13.

John Cobbe, manager of Wilson Barrett, and about thirty of that English actor's company, sailed for Europe on the *Arizona* on Tuesday.

Archibald McKenzie, Annie Pixley's business manager, is much elated over a telegram from Mrs. McKee Rankin announcing the safe arrival of a ten-pound boy.

T. H. Winnett's *Passion's Slave* company closed season at Red Bank, N. J., on April 19. The next season of the play will open in August at a city theatre.

Rudolph Aronson has made arrangements with Henry E. Abbey for a farewell concert of the Patti Concert company, to take place at the Casino next Sunday evening.

Fred. Maeder and Robert Fraser's absurdity, *C. O. D.*, will have its first production by Stanley Macy and Laura Dinsmore on the New England circuit on May 27.

David B. Steele and May Steele, at present with the Evangeline company, have been engaged for the production of *Conrad, the Corsair*, in this city next season.

Charles MacGeachy, who has the general direction of Mr. and Mrs. McKee Rankin's productions, is farming out *The Golden Giant* to Charles Frohman for next season.

The bill at the Star Theatre will be changed at the Saturday matinee, when *The Jilt* will be given, to be followed in its turn on the following Saturday by *The Shaughraun*.

The open-air concerts at the Casino will begin early in May, provided the weather is favorable. The whole front of the building is to be brilliantly illuminated for the first time.

Maurice Barrymore has been engaged by Ed. Gilmore for the production of *The Duke's Motto*, with a spectacular version of which he opens his season at Niblo's Garden in August.

Harry Greenwall, the Texas manager, will soon be on his way to the city. He has had a very successful season, and will be in good trim to expatriate upon the next Texas cotton crop.

George Schiller, who has played *Le Blanc* with the Evangeline company for the past eighteen months, will rest next week while George Thorne essays the part at the Grand Opera House.

Charles Puerner, leader of the orchestra at the Fifth Avenue Theatre, has written a new opera, the scene of which is laid in Egypt. It is entitled *The Pyramid*, and will be produced at the Star Theatre on May 16.

The benefit performance for the establishment of a free bed in a hospital for the saleswomen of this city, gotten up by Frank B. Murtha and Henrietta Markstein, will probably be given at the Windsor Theatre in the Fall.

It is claimed for Denman Thompson and The Old Homestead that they have jointly drawn \$100,000 to the Fourteenth Street Theatre during the last fifteen weeks, the largest receipts for the same length of time that that house has ever known.

Since the success of *The Golden Giant* at the Fifth Avenue Theatre, a number of offers of time from outside managers have been received, among them one from R. M. Field, offering to put on the play at the Boston Museum for a run.

Ada Webster Ward, whose pupils tendered her a benefit performance at the Madison Square Theatre last Wednesday afternoon, has presented John W. McKeever, the treasurer of the house, who had charge of the affair, with a gold scarf-pin.

Lawrence Barrett will not act during the last half of next week, closing in Cleveland on Wednesday night in order to come to New York to superintend the final preparations and rehearsals for the production of *Rienzi* at Niblo's Garden on May 2.

At the conclusion of the performance of *Erminie* at the Casino on the occasion of the 30th performance, Rudolph Aronson presented his entire company with sterling silver souvenirs in the shape of portmanteaus with the initials "V. de B." and their names engraved thereon.

All that I can say regarding the efforts of the firm of Abbey, Schoeffel and Grau are making to secure a theatre in this city for next season," said John B. Schoeffel to a MIRROR reporter, "is that Mr. Abbey has made an offer to Mr. Wallack for Wallack's Theatre. It has neither been accepted nor declined. I suppose it will be several weeks before a decision is arrived at. It is not true that Mr. Abbey has engaged Osmond Tearle for next season."

John H. Springer, of the Central Lithograph Company, will shortly put an organization on the road in support of John T. Kelly, the Irish comedian. It will be entitled John T. Kelly's Funny company, and will open its season in August in Brooklyn.

The engagement of Evangeline at the Grand Opera House next Monday evening will be marked by entirely new costumes from designs by Carrie Perkins. Vernona Jarbeau has been specially engaged for Evangeline, Annie Somerville has been engaged for Gabriel and Josie Hall for Eulalie.

Following *The Leather Patch*, which opens the season at the Park Theatre in the Autumn, Edward Harrigan will produce a new local comedy entirely different from the *Mulligan Guard* series, in which he will make a new departure by playing an old-time Southern darkey.

Frank W. Sanger has sold to Nat Goodwin the sole right for the United States and Canada to Mark Melford's *Turned Up*, Messrs. Miles and Barton having surrendered their contract for the outside territory. Mr. Goodwin has already engaged J. B. Mason, C. B. Bishop, Charles Coote, Estelle Mortimer and Edward Goodwin.

J. C. Duff has secured the exclusive rights for the United States and Canada of Audran's opera, *The Grasshopper* and the *Ant*, which is now running in Paris and nearing its three-hundredth performance. Mr. Duff will probably cast the piece with his present company, Lillian Russell appearing as the Grasshopper.

Barney Fagan, the minstrel, is at present in Washington, where he has just got out the copyright patent and patent rights of a new and ingeniously contrived first-part for Sweatnam, Rice and Fagan's Minstrels. It is different from any other first-part ever seen on the stage. It will be made a feature.

Augusta Van Doren, who stars next season in Charlotte Russe, opening her tour in Providence, R. I., on August 29, will spend the Summer at Burlington, Vt. One of the dresses which Miss Van Doren will wear in her new play is described as a combination affair of dotted silk illusion, with a looped overdress of India silk.

French and Sanger's Harbor Lights company will open its season at the Grand Opera House on Sept. 26, with all the original scenery and properties from Wallack's Theatre. Mr. Sanger has engaged M. B. Snyder for the part of Captain Hardy and to stage manage the production, and Mrs. Rose Snyder for the part of Mrs. Chudleigh.

Mrs. Harriet Webb, who is the handsomest as well as the most popular lady reader now before the public, gave an entertainment at Chickering Hall, last Saturday night, that was very successful. Mrs. Webb's recitations were given in her own skilful style, and the audience heartily enjoyed her efforts.

The anniversary of the production of *Erminie* at the Casino will occur on May 10, when the building will be made to look like a large flower-garden. The canopies of the boxes will be covered with flowers, the balconies will be hidden by trailing vines, the lobbies and the tiers will be filled with tropical plants, and the entire house will be made to look as pretty as possible.

Charles L. Andrews was in town early in the week. He reports that although the Interstate Commerce law has put him to considerable extra expense, he has had a fair season with *Michael Strogoff*, and that Edmund Collier in the title role has given great satisfaction. He will close season at the Windsor Theatre on May 21, and open his next season in this city on August 6.

During the performance of *The Boodle Trial* at Dockstader's Minstrels last Saturday night, Lew Dockstader received accidental injuries which kept him to his bed some days. He was standing in one of the entrances when William Welch, as his part called for, threw a dummy off the stage. The figure struck Mr. Dockstader square in the face, one of the shoes cutting a gash two inches wide in his forehead.

Mrs. Emma Raymond, after composing sundry bright and pretty fugitive morceaux, will claim more serious attention, next Autumn, with an operette. The orchestration is already well under way, and Mme. Valda has already given some pains to the study of her role. The book is by the well known writer, Charles Raymond, of Paris, and Miss Mary Bancker, the New York correspondent of the *Montreal Herald*, and is said to be lively and amusing. Further details are, for obvious reasons, withheld for the present.

"My season down here at the Windsor has been a very good one, everything considered," said Frank B. Murtha to a MIRROR representative who dropped in to see him at his office. "Business has been uniformly good, and as I run things very carefully, the profits have been very large. We will run far into the Summer and open for next season about the middle of August. It is quite probable that we will not close the house at all. My next season is almost all filled already, there being only six weeks open. All of the best attractions want to play here, and if they don't it is simply because I am not able to give them the time."

Charles and Daniel Frohman, who own the American right to *The Great Pink Pearl*, have instructed their lawyers to begin criminal action under the Conspiracy Act against a Miss Dudley, who has sold a stolen copy of the play to an American manager. Under the Conspiracy Act the pitiful party is charged with a conspiracy to injure the property of the defendant. Mr. Frohman has the affidavits of Charles Overton, David Belasco and a well known author to prove that Miss Dudley, who is said to be the wife of George Seilhamer, a journalist, stated she had copied it from the English play, and that she endeavored to sell it to Mr. Frohman.

Rehearsals for Madison Morton and Robert Reece's three-act comedy, *The Highest Bidder*, have been begun, and the play will be produced at the Lyceum Theatre for the first time on any stage on May 3, with the following cast: Mr. Thornhill, J. W. Pigott; Bonham Cheviot, W. J. Lemoyne; Sir Muffin Struggle, Rowland Buckstone; Sir Evelyn Graine, Herbert Archer; Jack Hamerton, E. H. Sotherton; Parkyn, W. A. Faversham; Rollins, George Esterbrook; Joseph, W. C. Bellows; Chief Downey, William Payson; Bill, his assistant, George Clyde; Mrs. Honiton Lacy, Alice Crouther; Louisa Lacy, Miss Croly; Rose Thornhill, Estelle Clayton. All of the scenery will be new. This will be Manager Daniel Frohman's first production at the theatre, and will mark the opening of the Spring season.

The story of *The Highest Bidder* treats of the love affairs of a wealthy young member of a London auctioneer firm and the daughter of a rich and aristocratic English family.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

the city. The piece was under the immediate direction of G. W. Sergeant, many of the scenic and technical details were handled by the groupings and tableaux created anything of the kind ever seen here. The presentation was a very meritorious one, as evinced by the overcrowded and appreciative audience for five nights.

DOVER.

City Opera House (George H. Demeritt, manager): Balabrega, gave four creditable performances 14-18; fair business. Daily's Vacation at the beach, a very successful production. The Cuckoo Print Works, one of the largest corporations in the place, was destroyed by fire 15. Some 600 hands are out of employment. The debris is now being cleared away, and the work of rebuilding will begin at once.

PORTSMOUTH.

Lizzie Evans 12 (Fast night) delighted a big house in Our Angel. The play is strong and well liked.

NEW JERSEY.

Opera House (John Taylor, manager): The Passions of the Slave, did a fair business 11-13. A large and fashionable audience greeted Rose Langtry 16, in the role of the Virgin. She shows a marked improvement since her last appearance in this city. Leslie Goss 10-12; Rose Goss 14-16; On the Rio Grande 13.

TRENTON.

Opera House (John Taylor, manager): The Passions of the Slave, did a fair business 11-13. A large and fashionable audience greeted Rose Langtry 16, in the role of the Virgin. She shows a marked improvement since her last appearance in this city. Leslie Goss 10-12; Rose Goss 14-16; On the Rio Grande 13.

ELIZABETH.

Temple Opera House (A. H. Sincora, manager): The Passions of the Slave, did a fair business 11-13. A large and fashionable audience greeted Rose Langtry 16, in the role of the Virgin. She shows a marked improvement since her last appearance in this city. Leslie Goss 10-12; Rose Goss 14-16; On the Rio Grande 13.

PATRICKSON.

Opera House (H. C. Stone, manager): Fairly filled 11-16 to see Charlie Collins, assisted by local talent, present Fritz Schen; or, The German Volunteer, for the benefit of Farragut Post, G. A. R. Good satisfaction.

PEOPLE'S THEATRE (A. Phillon, manager): Pauline Marham last week to good houses. This week an Uncle Tom's Cabin. Followed 23 and week by J. J. Sullivan in Blackboard.

Arms: Barham's handsome paper once more adorns our bill boards, and the date is May 30. A. C. Rigby has left the King of Debutants, and joined the King of Debutants. He is a good for your correspondent, and has a very good success.

PLAINFIELD.

Musical Hall (Craig H. Marsh, manager): Mr. and Mrs. Florence in Our Governor, 11, to a good house. They were called before the curtain several times.

NEW YORK.

Leland Opera House (Mrs. H. M. Leland, manager): The Passions of the Slave, did a fair business 11-13. A large and fashionable audience greeted Rose Langtry 16, in the role of the Virgin. She shows a marked improvement since her last appearance in this city. Leslie Goss 10-12; Rose Goss 14-16; On the Rio Grande 13.

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The Rock Band entertained a large house 11; benefit H. and L. Co. T. J. Farrow's Soap Bubble did a light business 14. Farrow, Connelly and Gracie Emmett were quite pleasing and made the most of a very airy piece.

NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): Michael Stroud 15; light house. McDowell Comedy co. 23. Zozo May 15. Skipped by the Light of the Moon 7.

OLKMAN.

Opera House (Wagner and Reis, managers): Thomas W. Keene gave a fine rendition of Hamlet 16. Delighted audience. Support excellent, especially the Ophelia of Miss Arden. And The Ghost of Mr. Henry. Little Tycoon 19. Maggie Mitchell 30; large houses.

Item: Mr. Smyth, manager for Mr. Keene, sends regards to Minors, and says his star was never better than at the present, and the opening tour is already an assured success.

WATERTOWN.

City Opera House (E. M. Gates, manager): Lilly Clay's Adamless Eden 13; packed house. Speculators got as high as \$3 for seats. Robert Maxwell in Tangled Lives 15; large and fashionable audience. Frank Mayo in Nordes 25.

Item: Manager Gates has presented throughout the season—which so far has been successful—a first-class list of attractions.—Improvements are constantly being made in the already cozy little theatre, and during the Summer it will be thoroughly renovated.

CORTLAND.

Opera House (Wagner and Reis, managers): Agnes Herndon in Commercial Tourist's Bride 15; good business and great satisfaction. The Black Crook was presented to a packed house 14. Second date this season.

LOCKPORT.

The Montague-Turner Opera co. gave the finest opera performance of the season ever heard here 14. Small house.

NEWBURGH.

Opera House (Colonel Dickey, manager): Duncan Clark's Female Minstrels gave poor satisfaction to good business 12. The Newburgh (Amateur) Opera co. 12-15. In Erin, did a big business as usual. Benj. Maginley 16. Light house, but a good entertainment.

OSWEGO.

Academy of Music (John R. Pierce, manager): Tangled Lives was given by R. B. Mantell and co. 14, and with the opera, did a fair house. A Tie Soldier 21, Wilson Barrett 25.

AUBURN.

Academy of Music (E. J. Matson, manager): Agnes Herndon, supported by a good co., drew a large house 14. Baker and Moulton's Black Crook 21, Adamless Eden 23.

GLOVERSVILLE.

Frank Mayo, in Nordes, 12, played to good houses; repeatedly scored. Lilly Clay's Gaiety co. 14; fair business. R. B. Mantell in Tangled Lives 16; very fair; satisfactory receipts. 23.

SCHENECTADY.

Richard Mansfield gave Prince Karl 19; select and well-pleased audience. Lizzie Evans 16, in Fogg's Ferry, captured a large house. The management will probably arrange to repeat the play in an Angel.

BINGHAMTON.

Opera House (I. P. E. Clark, manager): The Agnes Herndon co. in comic opera week of 11 to good houses.

COHUES.

Opera House (W. J. Callen, manager): Taylor's Congress of Women 12-15. Agnes Herndon presented the Commercial Tourist's Bride 13; good house. She was assisted by Miss Sigourney and Messrs. Lane and Simpson. On the next evening Miss Herndon produced, for the first time, a comedy drama, A Remarkable Woman, which took the city by storm and placed her among the first of the city's favorites. Amy Gordon Opera co. 19.

ITHACA.

Opera House (H. L. Wilson, manager): Black Crook to full house 13. Agnes Herndon presented the Commercial Tourist's Bride 13 to a full house. She was assisted by Miss Sigourney and Messrs. Lane and Simpson. On the next evening Miss Herndon produced, for the first time, a comedy drama, A Remarkable Woman, which took the city by storm and placed her among the first of the city's favorites. Amy Gordon Opera co. 19.

UTICA.

City Opera House (H. E. Day, manager): Agnes Herndon in Commercial Tourist's Bride 11; good house. Richard Mansfield in Prince Karl 15; Elks' benefit; large audience; frequent recalls. T. J. Farrow in A Soap Bubble 16; fair house; well received. Nancy and co. 18. The Soldier 20. 23. Little Tycoon 26, salubrious Troubadours 28. Pinafore 30-32.

City Opera House: Charles A. Loder's Hilarity co. 11-16; excellent business. Lilly Clay's Gaiety co. 21.

ROME.

Opera House (W. S. Clark, manager): Frank Mayo and his excellent co. in Nordes 14, gave as one of the best entertainments we have had in Rome this season. The co. is composed of first-class people. Sullivan's Mastodon 16, Adamless Eden 19.

ELMIRA.

Madison Avenue Theatre (W. C. Smith, manager): Thomas W. Keene in Richelieu 15, to light business. Support fair.

Whiff: Jennie Kestner, of this city, will play Cassius in the coming production of Our Society by the Madison Square co.

AMSTERDAM.

Opera House (T. J. Neff, manager): Montague-Turner, English Opera 15; to a fair business. Mr. Turner, the actor, failed to arrive owing to the high water. An excellent entertainment was given, nevertheless. All the co. showed signs of a high quality. Frank Mayo in Nordes 13 to large and fashionable audience; the co. are all A1, and it is needless to say further comment. Lilly Clay's Adamless Eden 15; large business.

Potter Opera House (N. S. Potter, manager): Edith Sinclair's Comedy co. in Box of Cash 11-13; large business. (B. R. O. nightly). The co. has greatly improved since its last appearance here, and E. F. Farrow, leading Irish comedian, is fast working his way to the top of his profession.

SYRACUSE.

Wisting Opera House (P. H. Lehner, manager): Prof. Bristol's Horse Show occupied the house the past week. Wilson Barrett appeared in a triple bill, presenting the Color Sergeant, Chatterton, and A Clerical Error. Lilly Clay's Adamless Eden 23, Frank Mayo 25-27, Clio 30.

Grand Opera House (Jacobs and Proctor, managers): The Howard Athenaeum co. drew well the past week. Frances Bishop in Mugs' Landing week of 18, Silver King week of 19.

Cal Wagner's Theatre: Pavements of Paris filled the week of 11, Loder's Hilarity co. this week.

MATTAWAN.

Opera House (W. S. Dibble, proprietor): The Agnes Wallace-Villa co. played to fair business 12-13. Gus Williams in Oh, What a Night! good business; Howorth's Hibernics 23.

OHIO.

Opera House (P. R. Bennett, Jr., manager): Morris Equine and Canine Paradox 11-12, to good houses. It was the best horse and dog show Urbana has seen. The audience consisted of a large number of horse and dog lovers, and the show was very successful.

ministers and church-goers—who were wonderfully pleased. The revolving pyramid of dogs and horses was great. The street parade was fine. The private party in which this show is so cozy and convenient as a place. On Sunday The Mirror man spent several pleasant hours there.

Item: A. L. Husted and Charles Wilson, who were here with the Rankin Minstrels, have signed next season with Swainsboro, Rice and Fagan's Minstrels.—Billy Shyrigh and George Marsh, song-and-dance team, leave next week to join Miles Orton's Circus.

SANDUSKY.

Biemiller's Opera House (Froham and Ike, managers): Bella Moore 9, light business. Wilber's Lyceum Theatre co. week of 11 to packed houses.

LANCASTER.

Chestnut Street Opera House (Herman Williams, manager): Patti Ross played to a well filled house 19, presenting Rob. The audience were delighted with the charming little actress and kept up almost constant applause during the evening. Cora E. Ferris, as Miss Plum, played exceedingly well. One of the most enjoyable and interesting features of the evening was the fine piano solo by the talented musician, Herman F. Gruender.

AKRON.

Academy of Music (W. C. Robinson, manager): The Devil's Auction co. gave a very creditable performance to a crowded house 9. The Temple Theatre Comic Opera co. gave The Little Tycoon to a large audience 10. Some of its members are desirous of mentioning Miss Dietrich as Violet and Mr. Campbell as Alvin. Taking it as a whole, it was the best looking and best opera co. Maggie Mitchell presented Maile the Midway to a good sized audience. Second production of the piece 11.

People's Theatre: Rose St. Amour week of 11; fair business. Bijou Theatre co. this week.

Item: Newton Chinnell, of the Almee co., is home for the Summer.—Paul Fleming, our worthy lithographer, leaves 16 to join A. R. Wilber's Comedy co.—Manager of Maggie Mitchell reports a wonderful season.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): The Barnett Opera co., which has been organizing here for a month past opened its season 13 for a four-nights' run. The co. is composed of the best material that could be found in this line, and includes George Traveller, John Read, Bert, B. B. Delahant and F. W. B'nan. George Tompkins, a young lady who possesses remarkable ability, is the star, with Nellie Good-

win and Miss Burton, of New York, as principals. The chorus is young and strong, and the costumes elegant. Pirates of Penzance, Fra Diavolo and Bohemian Girl is the repertoire. S. C. Bennett is conductor. E. B. Southard, and B. B. Delahant in advance.

People's: Dominick Murray, in Escaped from Sing Sing, to good business last week. Gray and Stephens present week. Sheehan and Coyne week of 23.

SPRINGFIELD.

Chatterton's Opera House (J. Freeman, manager): Shamus O'Brien 12; very light audience. C. Eris Verner as an imitator is quite clever, and deserves better success. The rest of the co. fill their parts with credit. The strong, thorough, and gave splendid performance. "Baby" Bindley has sprouted out to be quite an artist. She is a sweet dancer, graceful dancer, and the possessor of unusual musical talents.

Item: The town is interested in the color of the rainbow with Sells' Brothers Circus printing dated May 3.—The box seat for Manager Reist's benefit 15 looks like a war map, every seat being pencilled.—Blackburn will be produced 22-23, under the auspices of the T. M. P. A. of this city.—Prof. Morris' Dog Show drew large audiences at the Rink last week.

DAYTON.

The Grand (Reist and Dickson, managers): Florence Bindley all last week, presenting A Heroine in Rags and a Ragsman, but not a Ragsman, but a Ragsman. The co. is strong, thorough, and gave splendid performance. "Baby" Bindley has sprouted out to be quite an artist. She is a sweet dancer, graceful dancer, and the possessor of unusual musical talents.

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MARION.

Musical Hall (L. M. Weller, manager): Marion Lodge, No. 35, P. O. E., will give their first annual benefit early May. The first part presents fifty-three Elks upon the stage. The afterpart is now being written by T. H. Tristram, of this city, and Frank Dumm, of Upper Sandusky, a member of No. 35. Exalted Ruler Allen O. Myers will take part.

DELAWARE.

City Opera House (George B. Donavin, manager): Bella Moore, in Mountain Pink 13; poor business. Excepting Nancy and co., the best dramatic entertainment this season. The co. is strong, thorough, and gave splendid performance. "Baby" Bindley has sprouted out to be quite an artist. She is a sweet dancer, graceful dancer, and the possessor of unusual musical talents.

Read's Opera House (G. P. Read, manager): Bijou Theatre co. week of 11, in Gaiety Slave, Filtration, Two Orphans, etc. Josie Crocker is the leading lady.

Item: W. F. Canfield and G. A. Taggart, of the Mountcastle co., joined the Bijou party here.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Tully's G. A. R. Entertainment 11-13. The co. is strong, thorough, and gave splendid performance. "Baby" Bindley has sprouted out to be quite an artist. She is a sweet dancer, graceful dancer, and the possessor of unusual musical talents.

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MANASSA.

Opera House (Miller and Dittmer, managers): Bella Moore, in Mountain Pink 13; poor business. Excepting Nancy and co., the best dramatic entertainment this season. The co. is strong, thorough, and gave splendid performance. "Baby" Bindley has sprouted out to be quite an artist. She is a sweet dancer, graceful dancer, and the possessor of unusual musical talents.

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YOUNGSTOWN.

Youngstown Opera House (W. W. McKenna, manager): Agnes Herndon in Commercial Tourist's Bride 11; good business. Richard Mansfield in Prince Karl 15; Elks' benefit; large audience; frequent recalls. T. J. Farrow in A Soap Bubble 16; fair house; well received. Nancy and co. 18. The Soldier 20. 23. Little Tycoon 26, salubrious Troubadours 28. Pinafore 30-32.

City Opera House: Charles A. Loder's Hilarity co. 11-16; excellent business. Lilly Clay's Gaiety co. 21.

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ELMIRA.

Madison Avenue Theatre (W. C. Smith, manager): Thomas W. Keene in Richelieu 15, to light business. Support fair.

Whiff: Jennie Kestner, of this city, will play Cassius in the coming production of Our Society by the Madison Square co.

Glass Blowers drew good patronage the last half of the past week. Many beautiful presents were given away. Manager Newhall has this far shown a great deal of energy in giving Allentown a class of entertainments hitherto unknown, and his efforts are meeting with a satisfactory response. He deserves great praise.

HARRISBURG.

Opera House (Marley and Till, managers): Zozo, the Magic Shepherd, was presented for two nights 12-13. The attractions of pretty women and beautiful scenery were sufficiently potent to draw fairly good houses. As a spectacular play it should be most successful on the road. The Black Husar was finely rendered 15; very good house; met with a good reception. The Thursday Club gave one of their most successful concerts 14, being assisted by the Courtney Quartette, of New York, and the Peabody Orchestra, of Baltimore. Fine concert in every respect.

EASTON.

Able's Opera House (William Schultz, manager): McCall's co. in Falka 11; good house. Thomas W. Keene in Richelieu 14; splendid house. Ida Lewis 18, week.

Musical Hall (Wallace Boyer, manager): McCall's Reddybore co. presented opera to a good house 12. Pinafore's Slave played to a fair house 16. Kittle Elks' week of 18, returns date; prospects of crowded houses.

NORTH EAST.

Short's Opera House (T. W. McCrory, manager): T. J. Farrow's Soap Bubble occupied the boards 13; good house and good satisfaction. Harry Keller 15; fair house.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Ida Lewis 11, week, in Sea of Ice, Lightning Flash, Rosedale, False Colors, Jane Eyre and Lucetta Borgia. Performances were very satisfactory and business good. A complimentary benefit was tendered to Miss Laura Kyre on Friday evening (15), when she appeared as Jane Eyre to a crowded house. Edwin Thorne 21; Leano Brothers 23-3.

OIL CITY.

Opera House (Kane and Rogers, managers): Seven performances last week by the Maggie Harold Comedy co. Only medium business, the plays presented being of a class unattractive to our people. The co. is a good one, but the management is better. J. B. Polk 21; Boston Ideals 23; Zozo 25.

WARREN.

Library Hall (Wagner and Reis, managers): Brotherton's Temple Theatre co. presented The Little Tycoon to a large house 15. The co. is very evenly balanced and gave most satisfactory performance.

Item: The management of The Little Tycoon co. expects to close season 23 on account of the later-State law.

NEWCASTLE.

Allen's Opera House (E. M. Allard, manager): Mattie Vickers 15; fair house; satisfaction general.

Park Opera House (E. M. Richardson, manager): Clio 11; fair business. Play was not as effective as it would have been had the scenery been put on. Maggie Mitchell 12; small house; satisfaction as usual. Little Tycoon Opera co. 14; poor business. Audience very enthusiastic and encours numerous; best opera we have had this season. Maggie Harold co. week of 18. Item: Manager Richardson, who was ill for several days last week, is again at his post, and from appearances is himself once more.—William S. Moore will start on the road with his trained horse and dogs May 2. He will show in Warren, using a circus canvas.

JOHNSTOWN.

London News and Gossip.

LONDON, April 7.

Held by the Enemy has come, has been seen and has conquered—has conquered a matinee audience any way, and judging from the enthusiasm with which it has been received by most of the citizens there is good reason to believe that when the piece goes into the evening bill (which it does next Saturday) the verdict will be equally favorable. When, in accordance with arrangements of which I advised you some time back, Mr. Gillette's piece was put on at the Princess' last Saturday afternoon, it was not without inward fear and trembling that the management awaited the issue. It was known here that the action of the piece hinged mainly upon incidents of the War of Secession—that is to say, that it might fairly be assumed that the interest would be local rather than general. English and American managers, too, for that matter, know by bitter experience that the tastes of American and English audiences sometimes differ considerably. Incidents which may be voted no end of good business upon one side of the Atlantic will now and again fall flat as the flattest of flounders upon the other. Besides, the promise of artistic merit given by Gillette's previous production in this country, The Professor's Wooing, from our point of view, whatever it may have been from yours, was none too high. Also it was bruited abroad in clubs and pubs and similar professional resorts that a leading actor at the Princess' had in his desire to improve his own part annexed the bulk of the "fat" previously apportioned to the parts of his fellow players. All these things combined, as I have said, to make the Princess' management take a somewhat pessimistic view of their prospects in this connection. That they were agreeably disappointed I have already told you.

Of course you don't want to know anything about the plot. You will be interested to learn, though, that the sensational incident at the end of the fourth act, is on all hands accepted as one of the very finest and most novel stage situations which have been as yet vouchsafed to us. The general opinion seems to be that Gillette's characters lay hold of the attention; that they retain it by legitimate means, and that despite somewhat weak dialogue the play is really an honest and effective piece of work. As for me, I say ditto to the general opinion.

The author has little to complain of in the way in which he has been "produced" Charles Warner, as the Northern hero, Colonel Prescott, is a fine figure of a man, but he overacts. Doubtless he will do better on Saturday, when he will naturally be less nervous. E. W. Gardner's impersonation of Gordon Hayne was on all hands voted very fine. Alma Murray was scarcely robust enough for Rachel McCreery, but she was always sympathetic; and always had the house with her. Annie Hughes was delightful as Susan McCreery. Yorke Stephens scored as the war correspondent, Bean, and Charles Overton gave a careful sketch of character as Major-General Stanbury.

An interviewer from one of the theatrical papers got hold of Gillette, last week, and extracted from him that he had seen Mrs. Brown Potter's photos in the shops in America, but did not know she was an actress; also that he believes that on Mrs P.'s return from England, last year, she asserted her claim to be considered a professional beauty because she had met the Prince of Wales in this country, but that he (Gillette) never heard whether the claim was allowed or not.

At a Princess matinee on the 26th inst. will be produced a play called The Witch, which has been adapted by Marshall Rae from A. Zinger's Die Hexe. The German original contains a very strong dramatic female part, which in the English version will be played by Sophie Eyre. This is well contrasted with a gentle maiden of the Elia type, who will, I am told, be represented by Mrs. Marshall Rae. The scene is laid in Bohemia; period—the end of the Thirty Years' War, say 1648.

Next Saturday will see the 2821 performance of Sophia at the Vaudeville. On the same evening a new poetical one-act play, by Robert Buchanan, entitled A Dark Night's Bridal, will be put on there as a first piece. Also, on Saturday The Private Secretary will be revived at the Globe "for a limited number of nights" prior to the production of the adaptation of La Doctoresse by F. C. Burnand.

Kittens, a new musical comedy drama, music by James M. Glover, was tried at the Theatre Royal Brighton, on Monday. It was well received, both by the audience and the local papers. The heroine, which her front name is Daisy, is played by Kate Everleigh who is not altogether unknown in "Ammurica." Miss Everleigh gets through very well, but scores more especially in her dancing. The best scores on the male side are Fred Desmond (an excellent character-actor) as The O'Regan, and Lytton Grey, as a youthful jockey. Glover conducts the band with his well known skill, accompanied by his equally well-known Celtic energy.

Your (and now) Our Mary will on Monday at Birmingham commence her provincial tour (which she runs entirely on her own respon-

sibility this time). In her repertoire Miss Anderson again has Pygmalion and Galatea, Comedy and Tragedy, The Lady of Lyons, Romeo and Juliet and As You Like It. To these she has decided to add The Winter's Tale, in which she (Mary) will, as I told you aforesaid, double the parts of Hermione and her daughter Perdita. This will be produced at Nottingham on the 23d, which, as all good Americans know, is the Author's Birthday.

Beerbohm-Tree reckons to start management on his own account at the Comedy on the 20th with a semi Russian drama called The Red Lamp, said to be written by a "very young man," whose name is said to be Marlowe. If the very young man showed any of the force and fire of his namesake, Kit, of "the spacious days of Great Elizabeth," he will be welcome.

It is thought that the new theatre which is to be built by John Hollingshead will be first ruled over by Charles Wyndham. Also that when Ruddy Gore is done with at the Savoy (whenever that may be) H. M. S. Pinafore will be revived.

Augustin Daly and company have settled with Manager Edwards, of the Gaiety here, to occupy that house for short season from April, 1888.

At the aforesaid Gaiety the 100th performance of Monte Cristo Junior (which arrived last Saturday) will be celebrated with great rejoicing and abundant banqueting and dancing at midnight next Sunday. Many of the guests, I fear me, will not feel in a very holiday-making mood the next day, which is Easter Monday. *Adieu.* GAWAIN.

Sources of Many Plays.

A deliver in dramatic literature, who claims to have made the subject a study, contributes to THE MIRROR an article on the sources of inspiration which English and American dramatists have drawn upon in writing plays. The contributor may err in some of his statements. He makes some bold accusations here and there, while some of his premises have been long since worn threadbare in discussion. THE MIRROR prints the article simply for what it is worth:

It is quite apparent that every theme into which dramatic life could be infused has already been used on the mimic stage. Whatever the coming dramatist may have in store for us cannot be justly termed original, save in its treatment. This assertion may seem bold, but a careful review of the many plays produced here and abroad during the last quarter of a century clearly upholds the writer. It may further be said that most of the plays produced have been mere adaptations, though their authors claimed them to be original.

Perhaps there is not another living dramatist to day whose name is attached to so many plays as that of Dionysius Lardner Boucicault. For the past forty six years has this writer been presenting plays to the public, and in every instance declared them to be original when they were nothing more than mere adaptations. London Assurance is but a kaleidoscope well shaken up, producing scenes and characters that have all seen good service in many a previous play. The same may be said of his Irish Heiress, Alma Mater, Woman, Old Heads and Young Hearts, A School for Scheming, How She Loves Him and Marriage. The only redeeming quality these plays possess is the quick verbal wit and the style in which they are written. Aside from this, his works lack the elements of originality. Even his series of Irish plays owe their origin to the work of his predecessors. The Colleen Bawn, is from Gerald Griffin's novel, "The Collegians;" Kerry is from Mge. de Girardin's exquisite little play, La Joie fait Peur; Daddy O'Dowd is from M. Cormon's Les Crochets du Pere Marlin; The Rapparee took one situation from John Brougham's Emerald Ring, another from Victor Lejour's Madone des Roses, and a strong situation from Watts Phillips' Camilla's Husband. The Shaughraun is partly founded upon an incident that occurred in Sligo; otherwise it is a play built from odds and ends, the character of Conn being a Hibernicized Rip Van Winkle, with a few Celtic modifications. Arrah-na-Pogue is said to have been taken from an Irish novel. This is not so. A part of the play is from the Alsatian and the remainder is the work of Mr. Boucicault. So cleverly did the author perform his work that, while it was being performed in London, M. Eugene Nus, the author of the French play, was so taken with it that he contracted with Mr. Boucicault for its adaptation into the French, unconscious all the while that it was taken from one of his own plays.

Under the title Jean la Poste, Arrah-na-Pogue had an extended run at the Gaiety Theatre, Paris, and has since been revived more than once. Led Astray is M. Octave Feuillet's La Tentation. Mimi is the Vie de Bohème, of Henry Mürger and Theodore Barrière. A Maid of Honor, from the Fils Naturel of the younger Dumas. Pauvrete is taken from M. Denner's Bergère des Alpes. Forbidden Fruit owed its last two acts to Un Coup de Canif, by M. M. Bourgeois and Brisebarre. The Willow Cope was in part from Soulie's great play, La Closerie des Genets. The Sea of Ice is a version of M. Denner's Prêre des Naufragés, which the latter took bodily from an old Spanish play called La

Mexicana. Louis XI. is a literal translation of Casimer Delavigne's play of the same name.

The Streets of New York owes its plot to Les Pauvres de Paris, by M. M. Brisebarre and Nus. Fraud and Its Victims, by Sterling Coyne, is taken from the same source. A careful reading of the two versions will convince the reader that Mr. Boucicault simply made a literal translation—nothing more—and the same credit is due to Sterling Coyne.

The earlier acts of Jezebel are borrowed from Le Pendu, by Michel Mawson. Don Caesar de Buzan, The Corsican Brothers and Faust and Marguerite are adaptations of French plays of the same titles. Janet's Pride was partly from M. Denner's Marie Jeanne, just as Foul Play was in part, from M. M. Fournier and Meyer's Porte feuille Rouge. Dominick Murray's Innocent; or, A Gambler's Crime is partly from the same source. Andy Blake came from Bayard's Gamin de Paris and Used Up from Duvert's Homme Blasé. Belphegor is from D'Ennery's Paillasse. It is from this play that Only a Woman's Heart is taken, though its author modestly calls it an original work. Genevieve is from Chevalier de Maison Rouge, of the elder Dumas, and Maquette, from Nait de Terreur, by the elder Dumas, dramatized as The Chateau de Beauval, came Pauline, revamped afterward and called Spellbound. The Queen of Spades was furnished from Scribe's libretto of the same name. Contempt of Court owes its first and third acts to The Revillon of M. M. Meilhac and Halévy. Clarissa Harlowe was adapted from Richardson's novel of the same name. The "Cricket on the Hearth" and the "Nicholas Nickleby" of Dickens furnished the groundwork of Dot and Smike. The Trial of Effie Deans is obviously from Scott's "Heart of Mid Lothian." The Long Strike came partly from Mrs. Gaskell's "Mary Barton" and her "Lizzie Leigh." The Octoroon is partly from Captain Mayne Reid's "Quadroon," with a striking resemblance in part to a play of George Jameson's called The Old Plantation. The Flying Scud is a dramatization of "Clement Lorimer; or, The Book with the Iron Clasp," by the late Angus B. Reach. Rip Van Winkle was a remodelling of Charles Burke's adaptation of Washington Irving's sketch of the same name. The Young Actress in like manner is a development of The Actress of all Work.

Besides borrowing plots, incidents and characters, this adapter has again and again taken the titles of his plays from English and American novels, and even from previous plays. Hunted Down was the name of a story written for the New York Ledger by Charles Dickens. After Dark was taken from a collection of Wilkie Collins' short stories. A Man of Honor was the name of a novel published by Charles Cary Eggleston not long before Mr. Boucicault used it on Wallack's playbill. Forbidden Fruit had been used a half-dozen times before Mr. Boucicault took it up, and Contempt of Court is the name Arthur Mathison previously gave a little one-act play.

It should be remarked that though Mr. Boucicault helped himself liberally from the French, he never denied it his duty to pay the authors for these privileges, but demanded from them royalty and recognition for all they took from him. When M. Denner produced his Lac de Genastion, in which was introduced the cave scene from The Colleen Bawn, he did not forget to credit the scene to the inventor. When After Dark was produced at the Gymnase under the title of Aux Abais, the adapter, Dion Boucicault, and M. de Najac were accused of plagiarism. The Parisian critics pointed out the source from whence it came—La Femme à deux Maris. The critics perhaps were correct in their statements, but ignorant of the fact that the elementary suggestion of the story and its principal situation had previously been used by the English dramatist, Southern's, in his play Isabella; or, The Fatal Marriage. Mrs. Siddons' great success in the role of Isabella probably crossed the channel, and attracted the French author to study the English tragedy.

In the record given above of the miscellaneous appropriations by Mr. Boucicault of French plays and English novels, nothing has been set down which has not been verified by personal knowledge. If we once abandon the solid ground of exact investigation and rely on current rumor, the list could be largely increased. It is said that Belle Lamar was derived from an American novel called "Tried and True," and that Sixtus the Fifth and The Broken Vow owe something to a French play called The Abbaye de Castro. Again, we are informed that A Dark Night's Work is a version of a French play entitled Giralda, and that The Bachelor of Arts is an adaptation of On Demande on Gouverneur. The Phantom closely resembles The Vampire, by J. R. Planché, which is of French origin. The Jilt is said to be an adaptation of Hawley Smart's novel, "From Post to Finish," and the latest play, Fin MacCool, but a revised edition of Belle Lamar.

It may be that some of these reports are untrue. If so, Mr. Boucicault has his only himself to blame. Like a few of his contemporaries, had he frankly specified the obligations he was under none of these charges could ever have been brought against him.

Mr. Boucicault is not alone in this method of play-writing, as will be seen later. Bartley Campbell, who always professed his themes to be his own conception, and to loathe the very thought of adapting those of another, did not live up to his gospel. Separation was adapted from Broken Ties, a play to be found among French's edition. Fairfax was from a story in the New York Weekly, called "La Belle Creole."

Paquita was taken from a novel of the same name. It was said at the time of the production of this play that the author had made a careful study of Mexican customs and manners. He may have made a casual, not a careful study, or he would have noticed that the padre never wears a high silk, but a soft, low-crowned hat, the rims being curled after the style of the derby; the band being made of a silken cord, with three tassels suspended from the ends. Besides, on the entrance of a padre into a household all those seated rise to receive him. Other little things of like nature were missing, which caused the writer to investigate. The result was that Mr. Campbell adapted other people's works without giving them credit. The Galley Slave was founded on an old German play of the same name.

Confusion, by Joseph Derrick, was suggested from a farce called That Blessed Baby—in fact, the entire plot was taken from this source. Marjory's Lovers, by Brander Matthews, is said to be an adaptation of a novel called "Marjorie." Only a Farmer's Daughter, by Elliott Barnes, was partly taken from Dickens' novel, "Dombey and Son." Egypt; or, A Daughter of a Nile, is also partly derived from the same source. The Artist's Daughter, by Elliott Barnes, was taken bodily from "File 113," a novel by Emile Garburiou, and Sybille, by Octave Feuillet. This is the play Frank Donnaruma under oath said was an original play and written by him. Victor Durand, by Henry Guy Carleton, has a very strong resemblance to Fortune du Boisgobey's novel, "Bertha's Secret." That celebrated play, Two Orphans, by D'Ennery, which has been so often called an original play, is nothing more than an adaptation of Eugene Sue's "Mysteries and Miseries of Paris," modernized to suit the times. Constance, by Robert Buchanan, which he modestly said was partly taken from the Spanish, was a close dramatization of Harriet Jay's novel, "A Marriage of Convenience," now published in the Seaside Library. Fun on the Bristol, by George Fawcett Rowe, is modelled after the play of The Rivals; even lines of the latter play are to be found in the former. Fortune's Fool, by Will S. Marion, is partly taken from Mrs. Braddon's "Cloven Foot." Red-Letter Nights and Our Wedding Day, now being played by Mrs. Fish and her company are from the same German source. The original of these adaptations is said by their German authors to be "original" when it is nothing else than Benjamin Webster's farce, Satanelia, played in this city twenty-odd years ago by Mrs. John Wood.

Our Boarding House and My Son-in-Law, both by Leonard Grover, are adapted from the German. Zara, by Fred Marsden, and A Daughter of Stars, written by Shirley Brooke, produced in London in 1852, resemble each other so strongly that were the two plays produced at the one theatre the one night, the audience would believe it was a repetition of the first-seen play. This remarkable coincidence surpasses Forget-me-Not, by Merivale and Grove, and Two Nights in Rome, by A. C. Gunter. These two plays are said to be original, but a close reading of "La Belle Italiane," a French novel published some ten years ago, would throw quite a different light on the subject. Our Bachelors, by Joseph Bradford, was taken from the German. Another version of this play is called Young Mrs. Winthrop's Boarders. Wanted—A Partner, by Charles F. Pidgin, was but a revised play formerly called Cobwebs, written by Dexter Smith. Jollities; or, An Electrical Doll, by the same author, was taken literally from a farce called Dolly in French's edition, with a new character introduced and a few lyrics added. In this play Frank Daniels made his professional debut. In the Ranks, by Henry Pettit, was partly founded on an Australian story written by a certain Mr. Clark, and from one of his old plays, Neck or Nothing. The World, by the same author and others, was taken from J. Z. Little's Saved from the Wreck, which in turn came from one of Sylvanus Cobb's Ledger stories. The Squire, by Pinero, was from Thomas Hardy's novel, "Far from the Madding Crowd." The Humming Bird, by George L. Stout and Fred Williams, is of German origin. Sybil, by Clay M. Greene, is identical with Watts Phillips' novel, "The Wandering Heiress," but perhaps this is another case of coincidence. On the Yellowstone, purported to have been written by Marie Blackburn, was really by Salmi Morse. Harbor Lights, by Pettit and Sims, owes its last act to the former's play, A Sole Survivor. Walda Lamar, by Henri Wertheimer, is taken from Ernest Feydeau's novel, "Monsieur de St. Bertrand," adding therein the recent scandal of the Duke de Morny with Mile. Feyghine. Argonauts of '49, by Harley Merry, is taken from an old English melodrama. Hoodman Blind, by Henry Jones, is partly taken from an old melodrama, Eugénie Clairville, in French's edition.

Passing Shadows, by John A. Stevens, revamped from his play, Second Love, was adapted from one of Henri Greville's novels. From one of this lady's works was also taken Zita, by William Carleton. Under the Gaslight was borrowed from an old French play. Hearts of Oak, by David Belasco, is nothing less than The Mariner's Compass, by Henry Leslie. Valerie, by the same author, is a revamped version of Fernande, from Henry L. Williams' English translation of the same. May Blossom is borrowed from Sylvie's Lovers, though Mr. Belasco and collaborator, Howard P. Taylor, persist in claiming it to be original. Skipped by the Light of the Moon is The Gay City of George Sims, with a few modifications. Hazel Kirke is Henry Pettit's Green Lanes of England.

Many of the librettists of late years have extensively borrowed old romantic dramas and farces for lack of better material. Princess Ida, by W. S. Gilbert, is partly taken from a farce called The Princess, now out of print. A few copies, though, can be found at Roombach's Dramatic Emporium. Beggar Student is from Lady of Lyons. Erminie is taken from Robert Macaire. Even composers have not been behind in following the example of the librettists. The greater part of the music heard in comic and grand opera is simply a feeble imitation of their predecessors. The ordinary song of the day is composed of two or more old tunes blended into one. For instance, "Poverty's Tears Ebb and Flow" is "Shamus O'Brien" and "All Those Endearing Young Charms." The echo song in The Pirates of Penzance is "Johnnie So Long at the Fair." That much talked about song, "It's English, You Know," is "While Listening to the Music of the Band," which was adapted from "When the Breezes Softly Blow."

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There were three applications for relief last week, none of which were acted upon, as there was no meeting of the Executive Committee. There are five applications on file.

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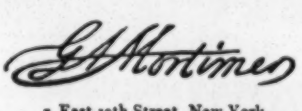
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San Francisco Call:—Fanny Rice sang Yum-Yum with better effect than it has ever been sung in this city before.

San Francisco Chronicle:—Distinctly the best performance of The Mikado that San Francisco has seen. We especially congratulate Miss Fanny Rice, the Yum-Yum, upon the ease with which she has carried the spirit of both words and music, and the dash and swing with which she plays the part.

San Francisco Work:—Fanny Rice is as naive and charming as Yum-Yum as Gilbert himself could wish. She is the best ever seen here, which is saying a great deal.

San Francisco Alta:—Fanny Rice is as fascinating a Yum-Yum as San Francisco stage has seen. She is pretty and charming in her own right, and in fact she is the most satisfactory that we have had in the part in this city.

San Francisco Report:—We have had no one who could approach Fanny Rice in acting the part of Yum-Yum. Miss Rice plays it with a seriousness that is positively refreshing. The kissing duet between Yum-

Yum and Nanki-Poo has never been so gracefully and modestly sung and acted as by Miss Rice and Mr. Taylor.

San Francisco News Letter:—Fanny Rice is a most fascinating Yum-Yum.

San Francisco Examiner:—There is a charming freshness and ingenueness about Fanny Rice which fits exactly into the particular period of girlhood which Yum-Yum is supposed to have reached.

San Francisco Bulletin:—Fanny Rice won the house at once by her charming acting and singing.

San Francisco Work:—Miss Fanny Rice is a born Nanki-Poo—the thing itself. The part fits her like a glove. All the native unconsciousness, the charming freshness of the little landlady of the Golden Lamb is there, with a grace and chic that is undecipherable and goes far to justify her lately awarded title of "The American Aimee."

San Francisco Alta:—Miss Rice was most surprisingly effective. She sang and acted with a chic that suggested Aimee and was beyond all the best Nanki-Poo we have seen.

San Francisco News Letter:—Fascinating Fanny Rice is a delicious Nanki-Poo, and makes one burn with envy at Grigson's luck. She sings sweetly and with good taste, and is as light as a fairy on her feet. A waiter with her would tempt a Puritan.

San Francisco Bulletin:—Fanny Rice was a vivacious and useful Nanki-Poo. At the end of the second act she and Mr. Carlton were called before the curtain.

San Francisco Chronicle:—Fanny Rice was an enjoyable Nanki-Poo. Her voice is pleasing and grows upon an audience.

San Francisco correspondent New York Mirror:—Fanny Rice is the brightest star in Carleton's constellation.

San Francisco Argonaut:—Fanny Rice, in her funny little high-pitched, breathless sort of way, makes a charming Nanki-Poo—trim, dainty, neat and pretty.

San Antonio Times:—No young lady has ever appeared on a San Antonio stage who so easily won her way to the hearts of the audience. There is something in her manner so winsome and in her acting so natural, free and easy, that the most unsuspicious cannot resist becoming infatuated with her.

Memphis Scimitar:—The author could not have wished a more captivating heroine than Fanny Rice. She is a humming-bird that sings, and her charm extends to everyone who sees her. She leads color and brightness to every scene in which she appears, and it is no wonder that the audience, toward the end, applauded her whenever she came on, she had placed them so completely under her thumb—that, to use a nursery expression, whatever she did was right, whether it was right or not.

Memphis Avalanche:—Miss Rice was the central figure. She steadily grew on the audience, and before the curtain fell on the first act had established herself as a favorite. Her acting is unaffected and natural, and her voice is as clear as a bell, and has a certain winsomeness which captures all who hear her.

Washington Critic:—Fanny Rice is doing herself proud, and making the part of Nanki-Poo as acute and bright as a new baby on a June morning.

St. Paul Globe:—Fanny Rice caught the audience by the time she had sung her first song, which received a hearty encore. Miss Rice gives such an exceedingly pretty portrayal of the charming little hostess that the character seems to be a part of her nature.

Pittsburg Dispatch:—Fanny Rice won the favor of the audience at once and kept it. She is pretty, bright and cheery, and sings well.

Indianapolis Journal:—Fanny Rice sang the music of Nanki-Poo very sweetly and with excellent taste, while her acting was unusually graceful and effective.

Cincinnati Gazette:—The Nanki-Poo of Fanny Rice was all hearts and hands alike.

Pittsburg Chronicle-Telegraph:—Fanny Rice makes very much of the part of Nanki-Poo, with her sympathetic voice and excellent acting. Indeed, her Nanki-Poo is the most charming we have had.

San Francisco Report:—Fanny Rice sang a solo that charmed the house and the real entertainment of the evening began. From that time forward the performance was a "go."

San Francisco Post:—But if we call Fanny a good dancer what shall we say of Fanny Rice, who can dance every step that ever was danced and out-dance any woman on the American stage. Miss Rice is a wonderfully good dancer.

San Francisco Argonaut:—What else there is to sparkle in Erminie is put into it by Miss Fanny Rice, a

clever little sourette, a nice little partridge, with a fetching manner, and as little a pair of feet as ever twinkled in the dance. She sings her little songs with great spirit and has become a favorite for more than old acquaintance sake.

Memphis Sunday Times:—Fanny Rice carried off the honors of the performance. She has so many pretty graces that she never fails to please the audience. She is co-lation, unctuous and vivacious, and in Erminie she makes the part of Javotte more conspicuous than any other female role.

Memphis Scimitar:—Fanny Rice as Javotte was as piquant, graceful and charming as ever, and confirmed the popularity she had already secured by her exquisite performance of Nanki-Poo. Her appearance was the signal for enthusiastic applause, and though the part is a minor one, she achieved the difficult task of making it the one of most conspicuous interest to the audience.

Los Angeles Tribune:—With her other virtues as a sourette, Fanny Rice possesses that of adaptability. As Javotte she is not Nanki-Poo, but Javotte, and Carleton did a good thing when he engaged her.

San Antonio Express:—Little Fanny Rice won hosts of admirers as Javotte. She is piquant and cute, and her singing was excellent.

New Orleans Item:—Fanny Rice was charming. San Francisco Music and Drama:—That Fanny Rice made a hit is unquestionable. She is by nature well adapted for comic opera roles, and in Javotte, Nanki-Poo and Yum-Yum—between which there is a great variance—she has shown great versatility.

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Marie Hilford shows strength and intelligence as Nance.—*New York Mirror*.

Marie Hilford as Nance made the strongest impression on the audience.—*N. Y. Mail and Express*.

Nance, the quadroon, under the vigorous touch of Marie Hilford, grew into an exceedingly entertaining and original character. The part has been conceived in broad lines, and just suits Miss Hilford's robust methods.—*Cincinnati Commercial Gazette*.

The Nance of Miss Hilford being especially well taken. The young lady has much dramatic talent, although the character brings her into little prominence. Yet the perfectness with which she attends to detail proves the true actress and occasions much admiration.—*Detroit Evening News*.

Marie Hilford, who appeared as Nance, did some of the best work of the evening. Miss Hilford was so natural that the identity of the person in the character was entirely lost to all.—*Daily Beacon, Akron, O.*

Miss Hilford is a great improvement upon the ranting actress who last filled the role here.—*St. Paul Dispatch*.

Miss Hilford has undoubted talent. This is her second season on the stage, and she is already pushing to the front. As Nance she has very little to do or say, but what she does or says is well done and said. The way she reads the lines is a study for a ripe scholar.—*Detroit Free Press*.

Marie Hilford made a most impressive Nance, and was especially strong on Red Devil Island.—*Vicksburg (Miss.) Commercial Herald*.

Among the best should be mentioned Marie Hilford's Nance.—*St. Louis Dispatch*.

Miss Hilford as Nance was all the part required. She is a very strong actress, and in the sixth act gave evidence of a very high order of emotional talent.—*The Gazette, Fort Worth, Tex.*

Marie Hilford's Nance was portrayed without a fault.—*Arkansas Democrat*.

Miss Hilford's intelligent and careful interpretation of Nance was very clever. Miss Hilford is a very handsome young lady, who is capable of filling more worthy parts. Called forth hearty recognition from the audience.—*N. Y. World, Niblo's, March 22*.

Marie Hilford, who plays Nance in The White Slave at Niblo's this week, is doing splendid work. Although

this is her second season on the stage, she plays with the finish and force of an old stage.—*N. Y. Daily News*.

Marie Hilford's Nance was very strong and pathetic.—*Philadelphia Press*.

Marie Hilford, who played Nance in White Slave, shows promise of a bright future.—*Taggart's Sunday Times Philadelphia*.

Marie Hilford's Nance was a masterly interpretation of the part, and was really one of the features of the performance. She delighted the audience from the moment she stepped on the stage.—*Washington Record*.

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